

MUSIC SUPERVISORS JOURNAL



ELBRIDGE S. PITCHER
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OCTOBER, 1928

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CONTENTS

October, 1928

	PAGE
EDITORIAL COMMENT.....	Paul J. Weaver 3
BRITISH-AMERICAN MUSICIANS TO MEET.....	Paul J. Weaver 7
The London "Field Day".....	Mrs. Frances E. Clark 7
THE JUNIOR HIGH SCHOOL.....	Frank P. Whitney 17
MUSIC IN THE JUNIOR HIGH SCHOOL.....	Russell V. Morgan 29
TOPIC CLASSIFICATION, BOOKS OF PROCEEDINGS.....	E. H. F. Weis 35
MUSIC APPRECIATION.....	Alice Keith 51
Tone and Music.....	Ernest Fowles 53
SECTIONAL CONFERENCES ANNOUNCEMENTS.....	Paul J. Weaver 57
Eastern Conference.....	57
North Central Conference.....	57
Northwest Conference.....	59
Southern Conference.....	61
Southwest Conference.....	63
VOCAL MUSIC DEPARTMENT.....	Ernest G. Hesser 65
Reorganization of Standing Committee.....	Mabelle Glenn 65
A New Goal in Ensemble Singing.....	Mabelle Glenn 67
INSTRUMENTAL MUSIC DEPARTMENT.....	J. E. Maddy 73
Contests	73
Class Piano Instruction.....	73
National H. S. Orchestra and Band Camp.....	75
A Visit to the Camp.....	Wm. Arms Fisher 75
TESTS AND MEASUREMENTS DEPARTMENT.....	P. W. Dykema 81
Musical Talent and the Negro.....	Guy B. Johnson 81
BOOK AND MUSIC REVIEWS.....	Will Earhart 85

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Vol. XV

CHAPEL HILL, N. C., OCTOBER, 1928

No. 1

Official Organ of the MUSIC SUPERVISORS NATIONAL CONFERENCE and of the FIVE SECTIONAL CONFERENCES

PAUL J. WEAVER, Chapel Hill, N. C., *Editor*

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Editorial Comment

PAUL J. WEAVER, Chapel Hill, N. C., *Editor*

GREETINGS The editor sends his cordial greetings to every reader of the JOURNAL at the beginning of another school year. Teachers are fortunate people: once a year they can begin all over again, get a fresh start with a new lot of pupils. A business man works on and on, sometimes spending years in undoing the errors of a careless or half-hearted job; the teacher starts anew, and from year to year can build a new structure, profiting by errors and successes but not being handicapped by them—unless it be thru mental complexes!

BUSY DAYS!

We want to congratulate you especially on receiving this particular copy of the JOURNAL, for it has been sent *only* to those supervisors who have definitely asked for it since September first. According to the plan announced in the May issue, we have dropped from our mailing list all people who have not confirmed their addresses this fall. If some of your friends wonder why they don't receive the JOURNAL, please tell them that we will be glad to send it to them as soon as we hear from them.

The JOURNAL office has been a busy one

this last month, checking up on the several thousand people who want the magazine this year. The office force has been reorganized, and hopes, with its five earnest and industrious workers, to give this year more efficient service than ever before. We must admit, though, that we have often been tempted this last month to over-emphasize the "less" in the facetious description "the more or less human race". You may not believe it, but we can prove that a lot of music teachers do not even know their names! What should we do with a person who signs herself in six ways—Mrs. J. B. Blank, Mrs. Benny Blank, Mary L. Blank, M. Louise Blank, Mrs. M. L. Blank, Mary Louise Jones-Blank! Well, we try to chase her down by means of addresses, sometimes scattered through three states or through six districts of a big city; but usually we say a few choice words in French and wish the dear lady would decide what to call herself.

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will receive yours soon if we have heard from you this fall. These books are becoming more and more valuable as reference and source books. People who were not active or contributing members last year may purchase them from the JOURNAL office—the current volume sells at \$2.50.

For your convenience, we are printing later in this issue a digest of the contents of the books from 1914 through 1928; this index should be useful to every music teacher.

Again we want to ask for copies of the 1921 and 1923 books; the supply of these has been exhausted, and if you have a copy you can spare we shall be glad to get it from you. Also, if you have copies of the books published prior to 1914, please let us know if you are willing to dispose of them; several libraries are very anxious to complete their sets.

MEETINGS THIS YEAR

Please read carefully the Sectional Conference announcements of meetings to be held this coming spring, and also the announcement of the meeting to be held in Switzerland next August. These will be found on pages 57 ff.

President Mabelle Glenn has asked that a statement be made at this time as to the meeting place of the National Conference in the spring of 1930. The National Board of Directors has not yet reached a decision on this matter, but has given it much serious thought. Most members of the Board would like to accept an invitation from the Eastern or the Western coast; but practically all of the members of the Board feel that such a decision would be impractical for our second biennial meeting. The problem is a financial one; the Conference *must* build up its treasury during this two-year period, which means that it must meet in the locality which will be conducive to the greatest possible number of memberships. To go to either extremity of the country would seriously reduce our mem-

berships, and therefore would probably be impossible at this point in our development.

All the members of the Board feel that the wise plan for the future will be a rotating of National meeting places from one part of the country to another. Their decision as to meeting next time in the middle west is not yet absolute, but the thought all tends in that direction. Miss Glenn will heartily welcome any advice on this point from any JOURNAL reader.

M. S. N. C. COMMITTEES

President Mabelle Glenn announces the following National Conference Committees:

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National Music Week—Clara F. Sanborn, *Chairman*, Harrisburg, Pa.; Ada Bicking, Lansing, Michigan; Peter W. Dykema, New York City; R. Lee Osburn, Maywood, Illinois.

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BRITISH AND AMERICAN MUSIC EDUCATORS PLAN UNIQUE MEETING

EDITOR'S NOTE: In his capacity of chairman of the Conference Committee on International Relations, the editor of the Journal is glad to report here the progress on plans for the first international conference, to be held next summer, as well as to give the results of the preliminary meeting held this past summer in London.—P. J. W.

IT ALL STARTED last spring in Chicago. Our genial and distinguished guest from England, Mr. Percy Scholes, was greatly impressed by the spirit and magnitude of our Conference, as well as by some of the work he saw in our American schools; and he hopefully suggested that he wished other British musicians might have the same kind of contacts with us and our work. Many of us, on the other hand, were stimulated by the interesting and helpful things Mr. Scholes told us about music conditions in England, and expressed an eagerness for definite opportunities for contact with the leaders in British music education. The result was inevitable: the appointment of two committees, one in England and one in America, which were charged with making arrangements for a British-American conference of musicians and music educators to be held some time during the summer of 1929.

As a preliminary move, largely for the purpose of enlisting interest in the profession in England, a meeting was held in London on Saturday July 7th. It had been hoped that a dozen or so would respond to the hurried call; but the attendance ran into the hundreds and amply proved the keen interest of music teachers on both sides of the water. A report on the meeting follows, and is well worth your careful reading.

But first let us announce the tangible results of this meeting and of the work of the two committees up to date:

The place is SWITZERLAND, somewhere on the shores of Lake Geneva. The definite location will be announced shortly, together with detailed information as to various types of living accommodations, costs, etc. This first meeting is properly held

on neutral territory, as it were, whither Briton and American will travel to meet each other and where neither will be host and neither will be guest.

It is probable that the dates will be AUGUST 3 TO 10, the week immediately following the great World Conference of Education which is to be held in Geneva. This will enable music teachers and general educators to attend both meetings if they desire, and will make it possible for the two associations to combine their resources in certain events.

Negotiations are under way as to the arrangement of travel and living accommodations, and an early announcement will be made on this point. It is probable that all of these matters will be handled by an organization of very high international standing which is especially equipped to take care of our needs along this line.

The program itself is rapidly taking form, and features are being planned which will command the interest of every teacher in both countries.

The American committee will welcome advice and suggestions from any source. The members of the Committee are, Mrs. Frances E. Clark, Camden, N. J.; Mr. Franklin Dunham, New York City; Mr. Paul J. Weaver, *Chairman*, Chapel Hill, N. C. The English committee is made up of Mr. Hubert Foss, Mr. Charles G. Hicks and Mr. Percy Scholes, *Chairman*, all of London.

—o—

THE LONDON "FIELD DAY"

EDITOR'S NOTE: Mrs. Frances E. Clark was the official representative of the Conference at the London meeting, and sends us the following report.—P. J. W.

As your special ambassador to the first British-American "Music Field Day" held in London on July 7, morning, afternoon, and evening sessions, I am most happy to report to you an astonishingly successful beginning

Transcribed from Joseph von Schubert's
Walden

"INTERMEZZO" BY EDGAR ELGAR
arr. by Grover Sims

Thine im - age fair I'll for - ev - er cher-ish, Fond-ly
My heart is tender-ly and soft-ly sing-ing, Sing-ing an

Keep it in my lov-ing heart. Each hour thy smile so
old and love-ly song. Which on the breez-ea-for-

gay and joy - ous Doth bid all care de - part.
ev - er wing - ing To thee is borne a - long.

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of what seems quite possible to become an "International League of Music". Music is the universal language and particularly understandable to the English speaking nations; and great things may result from a closer mutual understanding of what is being done in Great Britain and in our own America.

As you know, Mr. Percy Scholes of London was our guest at the Conference in Chicago in April, and, as perhaps all may not know, called a meeting one night, or rather one morning at 12:10, of a small group to discuss the possibility of bringing some of our marvelous enthusiasm over to England. Mr. Scholes was greatly impressed not only by the spirit of the Conference but by the astonishing reports and demonstrations of actual work being carried on in different parts of our country, and suggested holding some kind of meeting in London in the almost immediate future to discuss some form of united action and coöperation.

On his return to London, Mr. Scholes secured the active coöperation of Mr. Hicks of the Aeolian Company and Mr. Foss of the Oxford Press. They set about immediately to organize, arrange publicity, issue invitations, etc., etc., for an all-day meeting.

Not knowing that such an impetus had been given, you may imagine my surprise to find the extent to which this initial meeting had grown, from a proposed dinner of a dozen or so to this "Field Day" with several hundreds.

Mr. Scholes is a past-master of diplomacy, energy, and engineering skill. No stone had been left unturned; people from the King down, through all the music interests of Great Britain, it seemed, had been drawn into the plan. First of all, with true psychological instinct, he had arranged a reception where Sir Alexander MacKenzie, representing Great Britain, and I, representing America, were to stand and greet each one *before* the meeting began. Most unfortunately, Sir Alexander had been seriously injured in an automobile accident a few days before, so your servant did the honors alone

with Mr. Scholes as chief factotum. At nine-thirty promptly we appeared in the foyer of the meeting hall, and every comer was brought to me for a pleasant word, at once breaking down all barriers of coldness and becoming friends.

At the opening of the meeting Mr. Scholes was his superself, greeting all with shafts of wit and wisdom, reading handfulls of telegrams from many of you, all of which were received with much acclaim. Telegrams were sent to the King and to President Coolidge, and the whole matter immediately put upon a very high plane of international reciprocity through music.

When called upon for my greeting speech, being for the moment all of you, the weight of that responsibility in feeling that I must give to them all of the knowledge, wisdom, and camaraderie that you would have given all rolled in one, that responsibility and the feel of the friendly atmosphere made my first sentence, "Friends, the only thought that comes to my mind at this moment is the Twenty-third Psalm." I tried to do you justice and it seemed to go straight to their hearts. They received me, meaning you, with the utmost courtesy and heartfelt enthusiasm. I spoke at the close of the morning session, and again made the summation at the afternoon session, and again at the banquet. Both morning and afternoon so splendid was their reception of my messages of the work that is being done here that I was compelled to respond three and four times to the outpouring of their splendid applause, and this, mind you, in what have been often called, cold, phlegmatic, smug Britishers. A finer reception could never have been given to anybody.

At the banquet in the evening, which was presided over with much wittiness by Sir Hugh Allen, there were many speeches by very talented and titled people. The resolution was passed to form a real organization and to look forward to a meeting, probably in Switzerland in early August of 1929. At a committee meeting which was held a few

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days subsequently, much detail was discussed for such a meeting. It will be held in Switzerland, on Lake Geneva, both time and place in conjunction with the World Federation of Education, whose President is our Dr. Augustus O. Thomas of Maine.

This arrangement will give to us some of our big educator musicians, will enable co-operation in the matter of reduced fares, and possibly the appearance of some of our own music on the World Federation programs. I feel that a great movement has been inaugurated. It is to be hoped that a large number of you will begin to plan now to go to Europe next summer and that your plans may be so adjusted as to bring you into the locale of the meeting the week of August 5, 1929.

My own trip through Europe was so heavenly perfect and I have come back to you so greatly refreshed, restored, and renewed that I can wish nothing better for any of you than to "Go and do likewise."

Sincerely,
FRANCES E. CLARK.

EDITOR'S NOTE: The following is part of a report on the Field Day, written by Mr. Hugh Arthur Scott, formerly Music Critic of the Westminster Gazette, London. It is regretted that there is not sufficient space available for the printing of Mr. Scott's entire report.—P. J. W.

If there be any truth in the old saying, "Well begun is half done", there should be no sort of doubt as to the ultimate success of the great new movement, inaugurated at the Aeolian Hall, London, on July 7th, 1928, for the bringing together in friendly and helpful intercourse of British and American musical educationists. For the whole affair could hardly have gone off more successfully or held out brighter promise for the vastly bigger future gatherings on similar lines of which this first assembly might be regarded as merely a most auspicious and encouraging forerunner.

Yet a certain amount of misgiving at the outset might well have been forgiven in view of the shortness of the time in which the whole undertaking was conceived and car-

ried through. For it was only in June, on his return from America, where he had been so profoundly impressed by the great Music Supervisors National Conference at Chicago, attended by 5,000 members, that Mr. Percy A. Scholes first put forward the notion of attempting something on similar lines in England; and at the outset his fondest hopes did not soar beyond the notion of a friendly dinner at which those interested might foregather and discuss future possibilities. So quick and hearty was the response to his suggestion, however, that bigger views speedily prevailed; and to what good purpose in the event is now known to all.

How it was all brought about it would take too long to set down in detail here, nor are such particulars required. It will be sufficient to say on this point that Mr. Scholes was fortunate in obtaining from the first the invaluable support and coöperation of two such influential organizations as the Aeolian Company, Ltd., and the Oxford University Press, with whose aid on this difficult initial occasion, plus the all-essential support of friends of the cause at large, all difficulties were overcome and the success of the whole undertaking assured. Especially helpful, it may be added in this connection, was the assistance derived from the coöperation of Mrs. Frances E. Clark, so widely known throughout America as one of the founders of the Music Supervisors National Conference and for her labours on behalf of Musical Education in general, who was present throughout the proceedings and an inspiring influence from first to last.

Another distinguished American educationist whose support was of great value was Professor H. C. Macdougall, of Wellesley College, Mass.; a number of other American Music educationists were present, and that there were not more, was, of course, easily explained by the fact that owing to the short notice, little opportunity had been afforded to any American to attend except such as happened to be actually in London already.

It was pleasant to find that the British

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Cables from American music educationists of all ranks poured in during the day. So numerous were they, indeed, that they gave Sir Hugh Allen his cue for one of the happiest jests of the day when he expressed his conviction at the dinner in the evening that they could not possibly be genuine and must really have been invented by Mr. Scholes, who, he surmised, possessed shares in the various Cable Companies.

Of proceedings which extended over some twelve hours and more it is, of course, impossible to give more than a brief account in the following report, but a bare outline may be attempted.

Naturally, it was a source of the most genuine regret that Sir Alexander Mackenzie, ex-Principal of the Royal Academy of Music and the honoured *doyen* of British music educationists, was prevented, in consequence of his recent unfortunate encounter with an errant motor-car, from being present at the opening sessions of the Conference, and receiving those who attended. But this was unavoidable in the circumstances and in his absence what had been designed originally as a dual function was discharged most graciously and charmingly by Mrs. Frances Clark alone.

Even at this early hour (9:30 a.m.) it was apparent that the attendance was going to be far greater than had been anticipated, an exception which was abundantly fulfilled as the morning session proceeded.

Of the opening preliminaries not the least memorable feature was the sending of loyal and respectful messages to both the King and the President of the United States. To his Majesty the King the message was as follows:

"The British members taking part in the First Field Day for Music Educationists, British and American, now in session at Aeolian Hall, humbly tender to His Majesty the King their offering of loyalty and devotion, to which the American members present

wish to be permitted to add their respectful greetings and an expression of the satisfaction they feel in enjoying the opportunity now offered of meeting upon British soil for the first time those of their professional colleagues who are His Majesty's subjects. Secretary."

To which it may be added at once, as a matter of historical record, that the gracious reply received in due course and read at the afternoon and evening gatherings, was:

"The King has received with much pleasure the kind message of greetings from the British and American members taking part in the first Field Day for Music Educationists in session at the Aeolian Hall. His Majesty is gratified to think that this first gathering should take place in London with so many prominent Americans as the guests of their British colleagues and trusts that the united efforts of both countries for the advancement of musical education may meet with every success. Private Secretary."

Then having thus discharged its loyal obligations, the Conference addressed itself to business, beginning with a consideration of "The School Orchestra, a Neglected Force in British Education."

This subject was opened by Mr. F. H. Shera, Director of Music at Malvern College and Professor-Elect in the University of Sheffield, who had no difficulty in establishing his case in the course of a well-considered paper. Yet, as he put it, there could be no question as to the enormous benefit of orchestral playing in school if this could be arranged for. Unfortunately, the expense of the instruments was often a formidable obstacle while in recent years the all-conquering saxophone had proved another prejudicial influence.

In the subsequent discussion, Mrs. Clark explained some of the various ways in which the financial difficulties to which Mr. Shera had alluded are overcome in the States, where in this matter of school orchestras such amazing results have been achieved during recent years. Thus, while the parents themselves give a good deal, in other cases the necessary funds were obtained by giving concerts, from



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the women's music clubs, from the educational authorities at times and sometimes from individual philanthropists.

Very different was the tale of Dr. Arthur Somerville, Inspector of Music to the Board of Education, who confessed that such orchestral playing as he ever heard in English schools was of the most limited description, although he had no doubt that if only the instruments could be provided the rest would soon follow.

Next on the agenda—after a pleasant break for private discussion, social intercourse, and a demonstration of the new 'AudioGraphic' Music Rolls by the Aeolian Company, Ltd., attended by some 150 of the delegates—came that always burning topic of "Musical Appreciation" which was opened in characteristically happy and breezy style by Mr. Percy A. Scholes. While no one liked the name, he observed, all, or practically all, approved of what it stood for. As to method, the first thing was to create a human interest in the man behind the music and secondly to give information which really helped. As to the need of such help, he used a happy illustration. Suppose, he suggested, a picture were flashed by like music; how few would take it in! Yet to understand music was an even harder task.

Among the other speakers Mr. Walter Harrison, the veteran Secretary of the Tonic Sol-fa Association, thought that teaching children to make music for themselves by means of sight-singing was infinitely more valuable than training them merely to enjoy music as listeners when made by other people—a view, however, which was not generally supported. The general view being expressible in words of scripture, "This should ye do and not leave the other undone."

Thus, Mr. Dixon of Ipswich argued that while few could perform, all could listen and enjoy if trained to do so.

But it was left to Mrs. Clark, as the concluding speaker, to say the wisest word on what she called "This eternal question of the relative values of Sight-singing and Appre-

ciation"—namely, that it was only a question of adjustment since both were required and both should be furthered.

If there had been any sort of doubt at first as to the success of the Conference the question was settled conclusively enough by the overflowing attendance at the afternoon session. It was, indeed, so large that the venue had to be changed from the premises of the Oxford University Press to the adjoining Stationers' Hall, where, in the most delightful old-world surroundings of stained glass windows, panelled walls and armorial shields and banners, the proceedings, under the chairmanship of Mr. Hubert Foss, of the Orford University Press, were again full of interest, although they cannot, unfortunately, be dealt with here at length.

An admirable paper by Dr. Ernest Bullock, Organist of Westminster Abbey, on "The Training of Children's Voices", led the way, and this was followed by another no less excellent on "The Teaching of Sight-singing" by Miss Mabel Chamberlain, editor of the *School Music Review*.

Mr. Cyril Winn, one of H. M. Inspectors of Schools, in turn deprecated mass sight-singing as being of little use, this, he said, being quickly made evident when group singing (whereby the "passengers" were discovered) was substituted; while Mr. Field Hyde "went for" school managers who arranged their time-tables so badly that sight-singing was crowded out.

So keen was the discussion that some proposed even to continue it during the interval although it was noticed, with some amusement, that when the Chairman gave the word, the superior attractions of tea prevailed!

After a capital paper from Mr. A. Forbes Milne, Director of Music at Berkhamsted School, on "The Choice of Songs for School Use" (with vocal illustrations by Mr. Leslie Bennett) drew, in the subsequent discussion, a particularly racy speech from Mr. Hugh S. Robertson, the famous conductor of the Glasgow Orpheus Choir. Incidentally, he re-

(Continued on Page 47)

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EDITOR'S NOTE: This article and the one which follows are reprinted from the 1928 Book of Proceedings, M. S. N. C. (see page 29) and are a valuable contribution to the literature on this subject.—R. J. W.

IN THE decade from 1910 to 1920 the junior high school made its appearance in American education. From being a rare and comparatively unknown phenomenon at the end of the first decade of the century it leaped in a dozen years to a position of commanding importance. The present decade has seen its hold on public favor apparently assured. Koos predicts* that in from twenty-five to fifty years the junior high school will be well-nigh universal.

The appearance and rise of this new school has been an educational event of the first magnitude. Its growth has been synchronous with the stupendous increase in the enrollment in secondary schools, an increase without parallel in the history of this or any other country. In 1924 there were ten times as many of our youth in high schools in proportion to the population as in 1890. From the astonishing number of two million in 1920, high school enrollment has leaped to four million in 1928. The junior high school is probably in part both cause and effect of the later stages of this amazing growth. In 1925 the Bureau of Education reported eight hundred and seventy-nine segregated junior high schools and one thousand three hundred and eighty-nine junior-senior high schools. The spread of the junior high school has been so rapid that statistics are hopelessly in arrears. It is safe to say that today the junior high school idea has more or less completely re-organized between three and four thousand schools and is more or less directly affecting the education of approximately a million boys and girls.

The junior high school can be understood only as a part of a great democratizing and

liberalizing movement in American secondary education. Davis has summarized the purposes of this reform movement during the three decades which produced the junior high school:

(1) From 1890 to 1900, the aim was to shorten the period of training for the college student who is preparing to enter professional life.

(2) From 1900 to 1910, the aim was to hold more pupils of all types in the upper grades of the elementary school and in the high school.

(3) From 1910 to the present time, the aim has been to discover the individual characteristics of pupils and to provide a more adequate education for each particular child.**

Where an institution has grown with such rapidity it is inevitable that there will arise confusion as to its proper nature and characteristics. Of necessity there has been much attention to the organization, the mechanics, the form of the new school. It is now fairly well settled that to be properly styled a junior high a school must include grades seven, eight and nine in a separate building, with adequate provision for differentiated courses. There is more or less general agreement that junior high schools should also possess certain other characteristics such as: (1) homogeneous ability grouping; (2) promotion by subject; (3) easy and prompt adjustment of individuals; (4) abundance of extra-curricular activities; and, (5) definite forms of guidance.

But the junior high school is more than a form; it is a spirit. It typifies a great movement in education. It is our concern to interpret that spirit in organization and methods. To that end a frequent restatement of objectives is indispensable. The junior high school cannot be defined by merely enumerating its

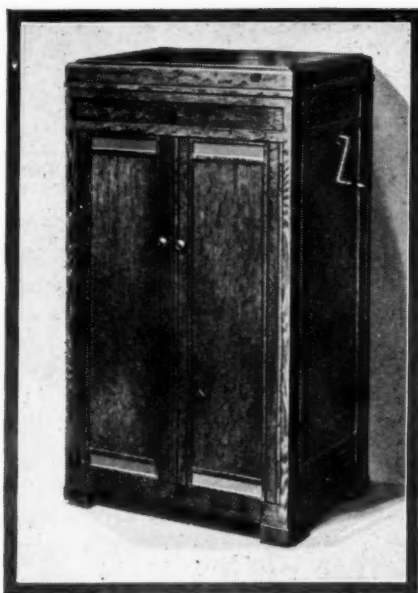
* The American Secondary School, p. 40.

** Junior High School Education, p. 28.

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characteristics. We must get at its inner meaning. What are its aims?

Some objectives the junior high school holds in common with all other agencies of education in school and out. Some it holds in common with other schools. Some are undoubtedly of relatively more importance to the junior high school than to any other school. Without ignoring or depreciating the value of the more common objectives that determine the whole course and mode of education in general, it must be our purpose if we are to appreciate the significance of this institution to discover those more specific objectives which give character to the junior high school in particular.

The junior high school in common with all other agencies of education recognizes as fundamental the objectives of character and ethical growth, of health, of citizenship, of worthy home membership, of vocational fitness, of command of fundamental processes, and of a wise use of leisure. The junior high school yields to no other school in its allegiance to these ideals. As a separate school, however, it must justify its existence not so much by those great aims which it holds in common with other types of schools as by those aims which it alone is best fitted to realize.

The effort to discover just what is the peculiar province of this type of school, especially as distinguished from the elementary school which precedes and from the senior school which follows, involves discrimination and definition and hence, of necessity, a sort of limitation. No discussion of specific objectives can here proceed profitably without due account being taken not only of the situation out of which the junior high movement grew, but of the present attitude and trend of both lower and higher schools. The profit of such examination of objectives as is here proposed will be still more enhanced if the local and immediate application is at every point felt to be of prime concern.

Two years ago the junior high principals of Cleveland agreed to restudy and restate gen-

eral objectives with a view to such redirection of instruction as might be found necessary in the light of those objectives. A large number of statements of aims gathered from many sources was presented for consideration. These aims were ranked by the principals in the order of their significance. The results in the case of two objectives were unmistakable. Provision for individual differences in pupils easily led the entire list. A close second was the exploratory function of the junior high school.

It was found, of course, that in such a list representing diverse and in some cases conflicting points of view, there was much overlapping and confusion of terms. A committee was, therefore, appointed to codify these objectives. Six rather distinct groups were recognized among the numerous objectives proposed. These groups were characterized by the committee as the common, the administrative, the individualizing, the socializing, the exploratory, and the guidance groups.

The first of these, the "common" group, includes all those aims, however important, which the junior high school shares in anything like equal measure with other schools. It was not regarded as a part of the purpose of the committee to inventory all the desirable outcomes of education. None of these "common" objectives, therefore, were included in the final statement.

In excluding certain aims there was no thought in mind that they were not of fundamental importance or that education in junior high or elsewhere can get on without them. No more is it to be thought that any worthy objectives are the exclusive sphere of any particular school. But just as the command of fundamental processes is held to be properly a major objective of the elementary school, and the introduction to specific vocational courses a major objective of the senior high school, so the setting up of broadening and finding or exploratory courses may be a major function of the junior high school.

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group include those which deal with the administrative machinery, with means rather than ends. To justify the junior high school on the grounds of economy, for example, or as a means of providing for the overflow of pupils from elementary and high schools, may be at times expedient. However, all such so-called objectives may be dismissed for exactly what they are, expedients. To refuse to admit many objectives of this sort as legitimate is not to deny that the junior high school has been and is now an administrative necessity. In particular the need and the opportunity of this new school to make easy and natural the transition from the elementary to the secondary type of education is increasingly obvious. To meet this administrative need is recognized as one of the outstanding aims of the junior high school.

That the junior high school should discover and utilize such variations in children as may be found to be socially significant is now a foregone conclusion. The correlative proposition that the junior high school should cultivate desirable social attitudes and group life is equally obvious. To discover his own aptitudes and to find himself in relation with others, the junior high pupil needs exploratory courses and much socialized experience. In recognizing these three aims as fundamental, and, more than any others, characteristic of the junior high school, the Cleveland principals are but voicing their approval of what many, if not all, of the protagonists of the new school have been reiterating in one form or another for a dozen years.

To these four objectives expressing the interest in effective administration, in the individualizing and, at the same time, the socializing aspect of education, and in the provision for an abundant variety of experience, there is to be added provision for guidance. Youth must come into some sort of appraisal of his own powers, into some more or less satisfactory equilibrium with society, into some more or less tangible conception of a career or vocation. It is exactly here that the ambitious program of the new school is most

likely to fall short. The crown of the junior high school will be found in its provision for wise and skillful adult direction, in an adequate guidance program, vocational, educational, social and moral.

As a result of this attempt at an analysis of objectives the junior high principals of Cleveland, in the statement finally accepted, declared that their school should aim:

- (1) To make easy and natural the transition from the elementary to the secondary type of education.
- (2) To discover and to provide for those individual differences which are peculiarly significant in the years 12 to 15.
- (3) To give an opportunity for social practice.
- (4) To provide as wide a variety of experience as possible.
- (5) To give adult direction or guidance to youth in making adjustment to his own powers, to society, and to his career or vocation.

Such an effort to discover aims and to apply them to organization, to subject matter and to methods is, I believe, the first step toward arriving at the inner meaning of the new school. Aims must determine subject matter. Today the curriculum is everywhere the focus of attention. Organization is being perfected. But one cannot define the junior high school in terms of organization alone, or in terms of curriculum alone, or in terms of purpose alone. It is all three. It is new subject matter and new organization illumined and directed by new purpose. But it is even more. The junior high school is the outstanding institutional expression of a great social and educational movement. However valuable the enumeration of characteristics, however indispensable the restatement of objectives, however useful the analysis of methods, no one nor all of these together will be quite sufficient to enable us to understand the new school without an interpretation of its spirit in the light of the funda-

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mental characteristics and the emerging ideals of our democratic society.

The elementary school was projected by the democratic ideal, the college by the aristocratic ideal. In the American high school these two ideals have met and are striving for a synthesis. It is with this profoundly significant struggle as a background that we must view the reform movement of the last three decades and its outstanding product, the junior high school.

Consider the increasing and well-nigh irresistible pressure of the age toward uniformity and at the same time the unprecedented need for originality. Consider, if you please, in connection with the junior high school idea these two characteristics of this evolving society of ours, a society abounding in contradiction and paradox, a society hard-ridden by its mechanisms, where safety and security and rapidity are secured by standardization, but where at the same time constant improvement demands free play and inventiveness and initiative, a society which has not been stabilized and is apparently not in the process of being stabilized, at least not in the ancient sense, a society where change and ever more rapid change does itself constitute a sort of stability, a society which seems destined to secure equilibrium of a dynamic rather than of a static order, an equilibrium of movement rather than of rest. On one side standardization of materials and processes as the basis of effective control of our environment leading to ever more and more uniformity in the externals of life. On the other side an unparalleled need for variety and diversity in intellectual and spiritual approach to all problems of life, social, moral, and physical. To the extent to which standardization is thorough-going and complete does the machine become dominating and autocratic. The greater the extent to which conformity and uniformity become ideals in business and industry, in production, transportation and distribution, the more do they press for recognition in our social and intellectual lives as well.

So much of life has been mechanized and with such enormous success that it is no wonder that our age is accused of worshipping the machine. We change our modes and behavior in a thousand ways at its behest. The commercial value of uniformity is beyond computation because of the machine. The clothes we wear, the food we eat, the houses we live in are standardized. Never in the world's history has it been more difficult to be unique. Nowhere in the world is it more troublesome or even impossible to be different in habit or dress or behavior than in this land of the free where the machine has done its perfect work. Even our news and our play is stereotyped for us. Our dailies from Maine to Alaska print exactly the same kind of stories about the same kind of happenings. Our sports, golf, bridge, baseball, fall into the hands of professionals and are straightway standardized. The silly patter of the barren stage, the vapid plots of the cinema, the heavy subsidies required for independent magazines, the lifeless formalism of the churches, all bear witness to the devotion which we pay to conformity. It is undoubtedly true that never has the penalty been more severe for being queer or unusual or distinctive or merely different. For the suppression of whatever is unique or odd this society of ours is at present organized with marvelous efficiency.

If this tendency affected only the externals of life it could be ignored or at least furnish no cause for alarm. But unfortunately this national habit of suppressing the unique and the peculiar passes over very easily into intolerance. Dissimilarities of any kind become the target of criticism and abuse. People must not only act alike and dress alike, they must think alike. Education becomes the agency of the the state for turning out patterns and copies. Imitation rather than experimentation becomes the accepted mode. The preacher, the editor, the legislator become propagandists. The teacher is employed to impose conventions upon youth and training instead of education becomes the aim of the school.



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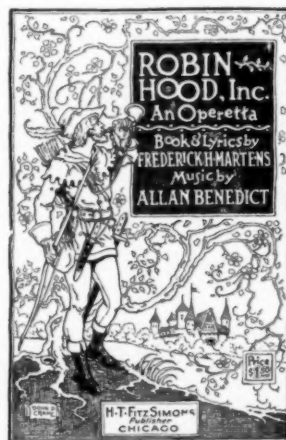
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Over against this drift toward uniformity, arising in part out of the dominance of the machine, we must set the urgent need of this changing society for originality and initiative. What we call progress has apparently always been dependent biologically upon the discovery and utilization of significant variations. In this complex human life of ours today the law of progress is no less certain. As a matter of fact, in spite of the crushing pressure toward conformity and mediocrity in American life, variations that are found to be industrially and socially acceptable receive extraordinary recognition and reward. If society is to improve it must find and use a constantly widening range of variations. Individual differences, therefore, take on at once a new significance. The complexity of modern life demands an enormous increase in both the number and the range of socially valuable variations. The discovery of those differences in individuals which promise to be socially valuable must not be left to chance. Instead of stamping the same pattern upon all the children, it becomes the imperative duty of society through the school and other agencies to search out and to foster native powers, in Dewey's phrase, to release potentialities instead of to impose conventionalities.

Now where shall this supremely important task be done? So far as the schools are concerned nowhere can individual capacities and aptitudes be ignored. The demand today very properly is for more attention to the individual all along the line. There must obviously be common integrating education at the base. There must be increasing specialization at the top. So far the testimony of psychology and experience is overwhelming to the effect that as soon as the tools of learning are fairly mastered and before specialization begins is by all odds the period most favorable for the discovery and development of special aptitudes. Recognition of, and provision for, individual differences with all that it implies in organization, in curriculum, in method, may, therefore, well be

regarded as the fundamental clause in the charter of any junior high school.

In general, the younger the children the more individual. Home and church and school conventionalize and stereotype youth. Much of this is inevitable and socially necessary. Much of it, however, is traditional, the inherited modes of outworn social forms. Much of it is a carry-over from a highly mechanized industrial order. Against the repressive restrictive influences that cramp and thwart and hamper the individual much of the educational reform of this generation has been directed. This reform has culminated in a demand for variety as well as uniformity, for individualization as well as socialization. It has discovered the strategic point in all education, the impressionable age, which, as adolescence, G. Stanley Hall more than any other one man placed in the forefront of attention, the period of youth beyond all others most susceptible to emotion, most hospitable to direction, most open to education in its literal sense, that period when, the tools of learning mastered, life is questioning, purpose is forming, career is beckoning. Here the roads divide. So far as special aptitudes go, here if ever is the tide to be taken at the flood. For those years this wide-sweeping educational reform has conceived a new intermediate school, the junior high school, dedicated to the new ideals which it has perceived emerging from the democratic flux.

Those ideals at first dim and confused and chaotic are year by year taking form and substance. Clearly perceived, they will determine what our education shall be. Democracy is no longer defined as a form of government but as a mode of life. Naive conceptions of liberty, superficial notions of equality are giving place to a sound philosophy of associative living. Democracy may mean responsibility rather than liberty, and equity rather than equality. At all events it is becoming increasingly clear that society is a means, never an end, and the individual is an end, never a means. In the light of the



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growing acceptance of such a philosophy of society and of the individual we may with more assurance point out the three great emphases in education for which the democratic ideal appears to be responsible and which have characterized the first quarter of the century:

- (1) The trend away from economy of time in education toward enrichment of life.
- (2) The growing insistence upon the universality of culture.
- (3) The deepening sense of the real possibility of the individual's unique contribution to the social life.

Anyone who surveys the social progress and the education of the past generation cannot fail, I believe, to be impressed with the growth and spread of these ideals. They are far from being universally accepted. They may be remote of realization. The battle may still rage here and there. But the frontier posts are far beyond them. Each of these major emphases is of extraordinary significance to the junior high school. Despite what the college presidents may say, society in general and industry in particular are not so much interested today in getting young people into their life work at an earlier age. The result is a demand for an enriched and vitalized curriculum. The emergence of the new ideal of culture, a culture of widening sympathies and of multiplying contacts, is the necessary protest against the aristocratic attitude which questions the educability of the multitude and dooms it to a mechanical existence. Upon a deepening sense of the ultimate worth of personality and therefore of the individual as an end rather than a means democracy must build, not only its educative process, but its entire social fabric.

The junior high school is an attempt to fit an institution on one side to what are believed to be the needs of early adolescence and on the other to some very obvious needs of a rapidly evolving society. The argument is that the junior high school with all its faults epitomizes as no other institution the educa-

tional reform of this generation, that this reform culminates in a demand for variety as well as uniformity, for individualization as well as for socialization, and that therefore at the heart of this new school lies the purpose of finding whatever powers the individual possesses and putting them at the service of society. As a form, an organization, as an administrative device, the junior high school is nothing. It is only as new needs are discovered, new aims are set, only as it serves as the new bottle for the new wine, only as through its fabric runs the new spirit, liberalizing, enfranchising, humanizing, that this institution seems big with promise. Let us hope that the standardizers and the conformists may not have their way with this new school too soon lest its form be stereotyped and its methods crystallized before it has a fair chance to realize the ideals which brought it forth. As a school it is America's greatest experiment in education. Its methods, its curriculum and its organization should therefore be kept flexible, responsive to changing needs. The junior high school has all the children when susceptibilities are greatest. As an instrument of the new culture it can plow deeper than any other school into human potentialities. The harvest will depend as ever upon the skill and wisdom and insight of those who have it in their charge.

If the conception of the nature and function of the junior high school as I have tried to outline it here bears any resemblance to the truth, then it is obvious what a widening sphere there is in such a school for music. As Mr. Earhart, one of your own distinguished leaders, has said, "No point in the whole system has proven so rich in musical possibilities and performances as the junior high school."* In the opportunity which it affords for self-expression, for group practice, for emotional outlet, which are the very essence of the demands which the junior high school makes of its subject matter, music is unrivalled.

* Fifth Yearbook, Dept. of Superintendence, p. 317.

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MUSIC IN THE JUNIOR HIGH SCHOOL

RUSSELL V. MORGAN

Director of Music, Cleveland, Ohio

EDITOR'S NOTE: This article and the one immediately preceding are reprinted from the 1928 Book of Proceedings, M. S. N. C. (see page 17) and are a valuable contribution to the literature on this subject.—P. J. W.

THE GROWTH of the individual has become the paramount objective in all education. We are no longer trying to standardize child patterns but are chiefly concerned with the development of all the powers within the individual. We are as much concerned, however, that this development shall benefit society as that it bring enrichment to the person directly concerned.

The values of music are particularly fitting in the development of social, emotional and vocational powers. Administrative officers are accepting this proposition pretty generally and the one question remaining in their minds concerns the ability of the music educator to use the opportunity to the full. They must be assured that objectives, material content and attainment values are properly organized and that the teaching process is carried out in a really vital way.

The music educator has in the junior high school an opportunity that is unusual. Traditions are in the making. Programs are being constantly readjusted. New types of material and new teaching processes are given a fair trial. With this in mind, it is well worth while analyzing the situation and using the analysis as the basis for some constructive thinking along both old and new lines.

Let us first discuss the musical capacity and musical needs of the junior high school students. From this discussion, we may build the background for a proper presentation of the problems concerned with the curriculum, the material, the teaching process and the qualifications desirable in the teacher.

Musical interest varies but seems to have little relation to musical capacity in the production sense. It is the motivating force behind all progress in music. Certain phases

of music education have something to offer students of even small talent. Other classes demand a high order of ability to even function passably. This means, then, that every pupil possessing musical interest has a rightful place in the program of the music department even if his capacity is very small.

The musical capacity of junior high school students is astonishing. There comes at this time a new and stronger reaction to the emotional power of the arts, and motor skills develop rapidly. The social instinct at this age undergoes a distinct change. The consciousness of individualism and social relationships is just dawning. All of these things call for a musical program built upon an entirely new basis and not merely a continuation of the first six grades.

But if these needs and capacities are to be provided for in the school curriculum, there must be adequate time allotment and credit. It is the duty of the music teacher to present a clear statement of values and objectives and then it becomes the job of the administrator to weigh these in the balance with the view of determining just what proportion of time and credit may justifiably be given to music. If music is worth having, it is worth doing well. It cannot be done well without enough time to provide continuity of thought and effort.

Music is so fundamentally an avenue of social and emotional expression that some phase of the art should be required of every pupil. It provides an orderly and controlled medium for expression of these values. Life may be made beautiful or absolutely wrecked by the use of emotional powers. This alone would justify the subject of music being included as a basic study. But there are, in addition, other important values touching upon the health and leisure time objectives.

Then again, we have the vast amount of difference in the capacity of individuals to be

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EIGHTH GRADE

Required

As in 7th Grade

Elective

As in 7th Grade

NINTH GRADE

Required

As in 7th Grade

Elective

Chorus or Glee Clubs
Instrumental Classes
Orchestra
Band

**Theory and Melody Writing

**Introductory Survey of Musical Literature

Also String Quartette, Opera Clubs and other small ensemble groups as extra-curricular activities.

* A few students obviously out of place should only attend one meeting a week, that one to be given over to choral music and appreciation.

** For talented students as exploration courses.

Assembly programs given over to Mass Singing, Musical Programs and Musical Appreciation Lectures.

The required music will need no further discussion here.

In connection with elective subjects, the speaker wishes to quote from Bertrand Russell:

"Boys or girls who show a strong bent with a marked aptitude should be allowed to develop it from an early age, though not to the complete exclusion of other subjects. Roughly speaking, children of exceptional ability may be divided into three main types—artistic, literary, and scientific. If I had to deal with a child that showed really marked aptitude in one of those directions, I should content myself with giving him a minimum of instruction in matters which he would find irrelevant to his main impulse.

"I do not for a moment believe that Mozart would have produced better music if he had been well-grounded in Latin grammar or in analytical geometry. I should not regard it as any part of the business of a schoolmaster to think better of one of these three types of merit than of another.

"It is one of the sad things about most schools that they make practically no provision for the artist. Perhaps the administrative difficulties are found almost insuperable, but if so, these children who show great aptitude for one or another of the arts ought not to be left in ordinary school, but put in special schools with others of like tastes."

Vocal ensembles with properly graded courses of study should be available for special talent.

Instrumental ensembles including band and orchestra have an exceptionally important place in the junior high school. As stated before, physical response to training is particularly strong in these grades. Technical progress is rapid. We are prone to delay the beginning of this training until we reach the age when technical mastery is greatly handicapped by unyielding muscles.

It is well worth while to provide Theory

"LARKIN'S STEP BY STEP BAND SCHOOL"

All the name implies

We share our success with you. This Course, compiled at considerable expense chiefly for our own use in teaching Beginners Bands, which we do on a large scale in schools and communities, employing a number of band teachers.

We furnish the instruments on a rental basis, with the ultimate idea that at the end of the rental period their progress will be of such consequence as to make possible sales of instruments; consequently the necessity, regardless of expense, of the best possible Band Course.



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Twenty years a Band Teacher

FEATURES—Practical and not Theoretical—Twelve weeks instruction—Each lesson complete—Rudiments of music introduced as necessary—Complete lecture and explanation contained in each lesson—Simple choral in Third Lesson. Harmonized melodies from then on, with progressive exercises—Melodies of harmonized band arrangements given for each and every instrument—Melodies with piano accompaniment given with phrasing to encourage home practice and create interest—Eighty-four pages in march form—You main-

tain interest, enthusiasm and anticipation by distributing a lesson each week—With each set of lessons, suggestions, lecture, treatise on the production of tone, discipline, reed instruments—If you have never taught a band before, you are assured of success with this course. It is a Band Teacher in itself—Each set of lessons contains fingering and all information for each instrument. Chart for clarinet—The twelve lessons contain sufficient Band selections for concert at end of three month's course.

Many other features.

From MUSIC SUPERVISORS JOURNAL, March Issue, 1928
by Will Earhart (Unsolicited)

Larkin's Step by Step Band School—Francis Larkin.

This loose-leaf series came into my hands only a few days ago. It has been published, I believe, for some two years.

If this course is not the best, it at least has many features that give it undoubted superiority. In form it is wise in that only one lesson, of four compact "quick-step" size pages, are given the student at a time. In these the instruction for the week is presented with admirable conciseness and clarity; and, having nothing further before him, the students can concentrate on it. The instruction is equally divided between general musical elements and the technique of the instruments. The first exercises are in unison (for all B-flat or all E-flat instruments) and use long, sustained tones. When chord playing is introduced, the student is told that the band "is very much like an organ," and the first pieces are in hymn or choral style.

The instruction is not only clear, but it is thorough-going. Often conciseness is obtained only by repression of much collateral information which would illuminate the central facts, and the student feels puzzled and incompletely informed. These lessons leave no such surrounding jungle of the unknown. The author's experience is evidently sufficient to make him aware of all the unuttered questions that rise in the student's mind, and he deftly lays these troublesome ghosts.

The course is good. I think it may be obtained from Frank Holton and Company, because their Mr. Miller, a trombone virtuoso and evangel of better band playing, handed me this set. It is worth searching for.

WILL EARHART.

We have had a number of testimonials, but the following from *Bandmaster Patrick Conway*, Dean of the Conway Military Band School, we trust will be sufficient:

"I want to tell you that I have looked through every leaf of your lessons for beginners and do not see how it would be possible to make it easier or plainer for boys or girls taking up the study of music. We do not get any students here who are without some knowledge and experience, but if I am ever called upon to start a band from the bottom, I should certainly use your method."

BAND AND ORCHESTRA INSTRUMENTS RENTED

to schools and responsible parties
Our proposition makes it possible to organize Beginners' Bands and Orchestras at a small cost, or to create musicians for existing organizations. Information gladly forwarded.

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Instruments of all kinds promptly and thoroughly repaired at reasonable prices. *John Hruska*, an instrument maker for the past 52 years and holder of several European Medals, is in charge of all repair work. Give us a trial and save money.

First Six Lessons, 30c per instrument. First Eight Lessons, 40c per instrument. Complete, 50c per instrument. Send for Sample Solo Cornet Part, 30c Post Prepaid.

LARKIN MUSIC HOUSE

BINGHAMTON, N. Y.

Mention the JOURNAL when you write our Advertisers

and Melody Writing as well as a course in Introductory Survey of Musical Literature in the ninth grade. This last name is more descriptive of our real purpose than the term usually used, History and Music Appreciation. These two courses offer an ideal field in connection with the applied music for the discovery of exceptional musical talent. They may be termed "exploratory" courses. The basis for determining fitness for enrollment should be avocational as well as vocational.

The practical use of Appreciation Courses needs study. True appreciation is not in absorption alone, but in the power to return in some measure the art expression received.

All Theory classes should receive the academic type of credit. Laboratory credit is the proper basis for applied music. The elective classes ought to be programmed for single periods, five days a week. Of course, no credit is given for extra-curricular activities.

Music material and equipment needs serious thought. First, the material. Musical value must be there. Is it worth while for a class to use time studying material that would not be worth presenting to the public as part of a program? Remember that the students' attitude toward and enjoyment in music is determined by the music itself and not by any technical process connected with it. Even when the musical value is high, the composition must be such that both message and technique meet the capacities of this adolescent period. Human emotions of the simpler type appeal to the student, while technique as an end gives even less satisfaction here than in the elementary school.

Material that demands at any time more than the pupil can perform implants distrust in both music and teacher. We must exert effort to bring about growth, but guard against failures that discourage.

Have plenty of material. Many schools literally starve the pupils for want of enough music. Even where the students buy a text, provide ample supplementary music. The

school must be expected to provide the extra books.

Is the teaching concerned with dry facts or emotional and intelligent expression? We all know that this art expression is the paramount objective and all else just the machinery of achievement. Music should be chiefly a creation or recreation of beauty. All activity must proceed in that direction.

Try to understand the minds of boys and girls. Gauge your teaching by the values important to them.

There must be a philosophy upon which to erect the structure of teaching. Understanding is gained thereby. But specific knowledge is also essential. Two steps ahead of the pupil never made a teacher famous.

The student is never happy without progress. Set up definite objectives and tests of attainment. Teaching is sure to fail without these guide posts. Expect students to do all within their powers but never overreach in your demands.

It is well worth considering the unit plan of instruction. Arrange a series of topics in sequence, each topic complete in itself and with definitely understood objectives whereby the student may measure and guide his individual progress.

Good teaching recognizes the individual. We will always have leaders and they rightly assume the chief burden of progress; but the individual of small power must be given his "right to the pursuit of happiness," the opportunity befitting his capacities and needs.

The testing and placing of voices properly is another mark of good teaching. Rarely done well, it is one of our chief obstacles in securing happiness and satisfaction in singing. No one feels comfortable attempting to do something that can't be done under present conditions. Proper assignment to voice parts will do much to develop a singing school.

The sense of achievement must be present to interest anyone in an activity. Always have a definite aim in mind in singing, playing or listening. Just to *do* is not interesting—we must do *something*.

(Continued on Page 63)

CONN IS THE ONLY MAKER OF EVERY INSTRUMENT USED IN THE BAND



Joliet High School Band, Joliet, Ill.
A. R. McAllister, director
winner 1928 National School Band Contest

Champions!

Again in 1928 the wonderful band of Joliet High School, under the capable direction of A. R. McAllister, has won the championship in the National School Band Contest. This repeated winning of the honor is an exceptional tribute to the ability of Mr. McAllister as a director as well as to his youthful players.

Conn finds great cause for gratification, too, in the Joliet victory, since Conn instruments are used in the band and highly endorsed by the director.

Why not a band in your school? Conn's organization and finance plan makes it easy to get started. Our more than a half century experience is at your disposal, without obligation.

Supervisors, Teachers, Executives, are invited to write for details of our band plan—a playing band in 90 days from the first rehearsal, prepared for a complete concert program! Conn easy-playing instruments and our organization plan insure this rapid progress. Write today.

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TOPIC CLASSIFICATION OF M. S. N. C. BOOKS OF PROCEEDINGS

E. H. F. WEIS, New York City.

EDITOR'S NOTE: The Books of Proceedings of the M. S. N. C. have become the most useful reference books on all subjects relating to music education in the schools, and a complete set of the volumes is almost necessary to the school music teacher who wishes to keep in touch with the development of thought and the progress of work along any particular line.

The following classification of material by topics covers the volumes from 1914 through 1928; it was prepared by Mr. Weis before the publication of the 1928 Book, which has led the editor to add the information for that year.

All of the Books may be purchased from the Journal editor, except those for 1921 and 1923 which are no longer available. Checks should be enclosed with orders, and should be made out on the following basis: 1914 to 1919 volumes, \$1.50 each; 1920 to 1927 volumes, \$2.00 each; 1928 volume, \$2.50.—P. J. W.

Methods and Supervision

- 1914 Discussion by Giddings
 - Efficiency in Music Teaching and Tests of Same
 - Use of Pictures
- 1915 Relation of Rhythmic Exercise to Music Education of the Future
 - Ultimate Ends
- 1916 Correlation of Artistic Instruction
 - Analysis of Methods and Practice
 - Influence of Folk Music on the Progress of Art
- 1917 Sectional Discussion—Grades
 - Appreciation
- 1918 Essentials in School Music Work
 - Are We Following Fads
 - Folk Dancing
- 1919 What Shall We Do for the Unmusical Child
- 1921 The Fine Art of Teaching
 - Practical Aspects of Music in the High School
 - Psychology of Adolescence
- 1922 Casualty lists in Supervision
 - Individual Training in High School

- 1923 Some Questions
 - Ethics of the Supervisor
 - The Daily Lesson Plan
 - The Advantages of the Movable Do Grading in Music
- 1924 Music for Every Child
 - State Supervision
- 1925 Purpose of Jr. H. Music
 - Individual Differences
 - Adaptation of Courses
 - Music Activities in Jr. H. S.
- 1926 Music and Its Functions—A Quest for Basic Principles
 - What Musicians Expect of Supervisors
 - The Platoon School of Detroit
 - Teaching Force
- 1927 Music Education Problems of the Smaller School System
 - Relation of the Supervisor to the Grade Teacher
 - Starting from Nothing
 - P. S. M., Education or Recreation
 - Objectives of Music
 - Radio and Chamber Music
 - Jr. H. Appreciation Problems
 - What it Means to be a Supervisor
 - Class Room Procedure in Jr. H.
- 1928 First Things First
 - Administrative Direction as seen by the Music Instruction Staff
 - School Administrator and Music Program
 - Essential Qualities for School Music Materials
 - Feasible Credit Courses in H. S. Music
 - Types and Content of H. S. Music Courses
 - Objectives in School Music
 - Music in the Jr. H. S.

Vocal Music

- 1914 Training of Singers
 - Classification and Treatment of Voices in P. S. M.
- 1915 Classification of Children's Voices

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- 1917 The Voice of The Boy
- 1918 H. S. Chorus, Compulsory or Elective Organization
Material and Use of Voices
Appreciation of the Music
The Jr. H. S., Effect on the Chorus
- 1919 Development of the Music of the Negro from the Folk Song to the Art Song and Chorus
H. S. Chorus Routine in Preparation of Choral Work
- 1920 Vocal Instruction for Outside Credit
- 1922 Song Life—Its Nature and Influence
- 1923 High School Chorus and Glee Club
Art of Conducting
English Diction in Singing
Vocal Problems
Ideals in Selection of Music
- 1925 Voice Classes
Collective Voice Training
- 1926 Voice Problems
The Adolescent Voice
The Boy Voice
The Way to Sing
- 1927 Jr. H. Glee Club
Post Grad. Choral
Male Choral Organizations
Vocal Work in Class
Music and Words
A Lesson in Fine Points in Conducting
Jr. H. Boys Chorus
Voice Training in Groups
What an Impresario is Trying to do for Advancement of Choral Music
Methods and Objectives for Class Voice and Instrumental
Vocal Technique for Choral Interpretation
Voice Building in the Elementary Schools
- 1928 Needs in Song Material
Writing Up to Children
Writing Down to Children
Senior H. S. Class Voice Work
Vocal Technique for the Conductor
Need of Choral Music in a Democracy
- Instrumental Music**
- 1916 Teaching of Applied Music in Public Schools
- 1917 Instrumental Music in the Schools
Band and Orchestral Material
- 1918 Instrumental Music in the Grades
- 1919 Piano Instruction in the Schools
H. S. Band and Orchestra
- 1920 Organization and Development of Bands
Organization and Development of Orchestras
Piano Classes
Orchestral Instruments
- 1921 Lincoln System of Piano Class Instruction
Music in Large High Schools
Instrumental Music
- 1922 Developing an Orchestra
Instrumental Classes in Public Schools
Orchestral Work in Elementary Schools of Los Angeles
- 1923 The Art of Accompanying
Band as a School and Commercial Asset
Relative Value of the Pure Exercise vs the Melody
- 1925 Survey of Material
Attitude of Professional Musician
Substitution of Instruments
Individual Competition
Sectional Rehearsals
Piano Section—Modern Pedagogy
- 1926 Administrative Problems of Instrumental Music
Music Perception and Orchestra
Integrating Values in School Music
Beginning Ensemble
- 1927 Instrumental Possibilities in Small H. S.
State and National Band Contests
Sectional Rehearsal
Use of Phonograph for Interpretation
Class Piano Methods:
• Melody Way; Curtis; Kinscella; Giddings; Prog. Series; Williams
- 1928 Needs in Instrumental Material
The Symphonic Band

Curtis
ClassSherwood
School
Chicago,
Ill.

Curtis Class Piano System

by

Helen Curtis

Director of Department of Class Piano Methods, Bush Conservatory, Chicago, Illinois.
Formerly Supervisor of Piano, Public Schools, Kansas City, Missouri.

Public School Systems all over the country are adopting this system,
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Fundamental Piano Series—Book I

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This system works in with the entire school music program. It employs modern educational methods in its presentation. The class procedure is definitely worked out.

It is sound musically, pedagogically, and pianistically. The material is adapted to class work. It is approved by private music teachers and conservatories, as well as by public school systems.

Write for complete information.

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Lessons Learned from Great Conductors

Training of a Band

Guide for Conducting Piano Classes

Appreciation of Music

1914 Appreciation of Music

Appreciation in Grades

1917 Why Teach Appreciation

How Promote Without Technical Work

Appreciation in H. School

1919 Music Appreciation in Jr. H. School

1920 How to Introduce Appreciation

Relation to Other Music

Grade Teacher Efficiency

Relation to other subjects in H. School

1922 Appreciation of Music Literature

Nature of Appreciation

Its Place in Life and Education

Motivation in the Study of Literature

A Typical Lesson

Music Memory Contest in Course of Study

1923 A Lesson in Appreciation

Listening Lessons in Grades

The Study of Music Literature

Piano Player and Appreciation

Music Library

1925 High School Appreciation

Test of Class

Influence of the Visual

Music of American Indian

Dominant Influence of Creative Music

The Radio and Music

Grades 4, 5, 6, and 7.

In Consolidated Rural School

When Children Listen

Materials and Attitudes

1926 Appreciation: A Definition and Conclusions

1927 Radio as a Vehicle of Teaching Music
Appreciation

Teaching Appreciation Through Music
Music Memory

Appreciation Without Material

Approaching Appreciation through

Folk Song, Ear training, Singing

1928 Music and the Radio

Appreciation through Rhythmic Expression

Appreciation in the Class Room

Junior H. S. Appreciation

High School Appreciation Concert

Needs in Material for Appreciation

Machine Music in Education

Theory

1917 Harmony Classes in High School

1919 High School Harmony

1920 Courses in Harmony

1922 Project Method in Teaching Harmony in H. S.

1923 H. S. Theory

1925 High School Harmony

Music as a Major Subject in High School

Theory in Senior High School

Rhythmical Element in Selection of Harmonies

1927 Harmony Courses in High School

P. S. Music from a College Viewpoint

Teacher-Training Curriculum

1916 Music Interpretation

1917 The Education of the Supervisor

1918 Problems in the Education of the Supervisor

Normal and Other Training Schools

Grade Teacher

How Increase Efficiency

Use of Talking Machine

Instrumental Music in Grades

Tests and Measurements

The Ideal Supervisor

1920 The Supervisor of the Future

Mental and Musical Equipment of the Supervisor

Training for Grade Teachers

1921 Curriculum for Supervisors

1922 Discussion I Grades—A Standard Course

Department Teaching

Elimination of Non-essentials

Discussion III High School—An Ideal Curriculum

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- A Supervisor as Seen by the Superintendent
 Normal School Curriculum
 More Music
 Content of 36 Lessons course
 City Supervisor and Normal School
 Applying Methods Courses to Various Texts
- 1923 State Requirements for the Music Supervisor and Grade Teacher
 Singing and Listening; Music and English; Form with Phonograph
- 1925 A Musical Understanding Course
- 1926 Music Appreciation Discussion
 Normal Training for Supervisors
 The Business Side
 Further Steps
 Theory and Harmony
 Harmony Discussion
- 1927 Harmony Courses in High School
- 1928 Certification of Teachers of Music
- 1927 Music as a Background in Education
 The Power of Music in the Development of the Child and Ethics in the Music Profession
 Strength or Weakness of School Music Today
 Music and Morals
 Contact with the Public—Viewpoint of the Superintendent
 Contributions to World Morale
 Re-evaluating School Music
- 1928 First Things First
 Music in the Schools
 Place of Music in the Modern High School Curriculum
 Adequate Program for Secondary School Music
 Feasible Credit Courses in H. S. Music
 Orpheus as Educationist
 Place of Music in Education

Music In Education

- 1914 The Place of Music in Education
 Music in the Reorganization of the Secondary Schools
- 1915 Music for Every Man
 The Place of Music in National Education
- 1916 The Place of Music in a Scheme of General Democratic Education
- 1917 Delivering the Message of Music
- 1918 The Place of Music in Education
- 1919 Music in the New Progress of Education
 Music in the Junior High School
- 1922 Music in the New Education
- 1923 Dynamic Trends in American Education
- 1924 The Importance of Music in Education
 Music for Every Child
 The New Education
 Present Status of Public School Music
 Public School Music of the Future
- 1926 Tendencies in Music
 Shall Music in the Movie Help or Retard P. S. Music

Recreational and Community Music

- 1915 Relation of Community Music to the Supervisor
- 1916 The Music Supervisor and Community Singing
 Discussion
 How the Supervisor May Make His Community Musical
 Orchestra
 Chorus
 Informal Singing
 The Talking Machine
- 1917 How to Cause the Present General Interest to Develop into Permanent Art Manifestation
- 1918 Music and Recreation
 Round Table
 Community Songs and Singing
 Relation to the High School Chorus
 Community Music
- 1919 Relation of Women's Clubs to Music
 The Life of the Community
 Relation of the Supervisor to Activities in the Community
 Music as a Means of Socialization

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Second Book60	Manual96
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- 1921 The Music Supervisor and the Public Music in the Small Town
- 1922 P. S. Music as Related to the Home and Community
- 1926 Increasing Emphasis on Music in Recreational Programs
- Music in Clubs and Camps
- The Musical Possibilities of the Playground
- The Adolescence of Adult Music

Credits and Higher Institutions

- 1915 Credits in Grades and High School and Higher Institutions
- 1916 Examination and Outside Study
- 1920 Vocal and Instrumental Music for Credit
- Other Courses for Credit
- Music in the Normal School, College and the University
- Relation of the Education Department to Extra-curricular Activity
- 1921 Music as a Full Credit Earning Subject
- 1924 Applied Music Credits in High School
- 1927 Credit for Music in High School and College
- P. S. Music from the College Viewpoint
- 1928 Adequate Music Credits for College Entrance
- H. S. Courses for Students Expecting to Major in P. S. Music in College
- College Entrance Credits and College Courses in Music

Rural Music

- 1917 Extension of Public School Music where there is None
- Preparation of Rural Teachers for Appreciation
- 1920 Rural Life Betterment Through Music
- 1922 Sectional Conference
- Small Cities and Rural
- Things that Matter Most in Method
- Introducing Music
- Adolescent and Adult Beginners

Aim and Procedure in the Small Jr. H. School

- 1923 Rural and Community Music
- 1926 Responsibility of County Supervisor
- State Teachers College
- State Superintendent and State Supervisor
- 1927 Music Preparation of Rural Teachers
- Methods for Rural Music—Aid of Phonograph
- What Can We do to Enrich Life in the Rural Community?
- Progressive Programs for Rural Schools
- Music in Rural Schools
- 1928 Community Growth through Rural School Music
- Music Clubs and Rural School Music

Tests and Measurements

- 1917 Standard Tests and Measurements
- 1918 Tests and Measurements in Teacher Training
- 1919 Measurement of Music Capacity
- Process in Discovering and Encouraging Talent
- Discrimination based upon Difference in Capacity
- 1922 The Nature and Function of Educational Measurement
- 1925 Tests and Measurements
- 1927 Tests and Music—Why? Accomplishments.
- 1928 Achievements and Studies to be made
- Eye-Movements in Reading Music
- Relation of Music Endowment and Achievement Tests to Teacher Selection
- Need of a New Basis of Music Administration as Revealed by Testing Movement
- Standards of Attainment in Sight Singing at the End of the Sixth Grade

Vocational Music

- 1922 Vocational Music in High School
- 1926 Vocational Music Courses

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- 1923 The Publishers and the Supervisor
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Do Supervisors Abuse the Liberal
Credit extended to Them
- 1927 National Bureau and Relation to the
Supervisor
Supervisors' Indebtedness to the Con-
ventions
The School Salesman
Symposium—Viewpoint of the Pub-
lisher
Historic Instances where Publisher
helped Musical Culture
- 1928 Sectional Meeting
Needs in Instrumental Material
Needs in Song Material
Needs in Appreciation Material
Essential Qualities for all School
Music Materials
Writing up to Children
Writing down to Children
Essential Principles in Compositions
for Children
The Publisher Contributes to School
Music

Performance

- 1916 Public Performance of P. S. Music
Work
- 1917 Material for the Grades
- 1927 A New Evaluation in Programming
Music
Program Building in Jr. High School

Contests

- 1923 Advantages and Dangers of the Music
Memory Contest
- 1925 Contests in the British Empire
Organization and Development of
State Wide Contests
Making the Most of Contests
Observations of an Adjudicator
School Music Contests
- 1927 The Competition Festival
The Long View in Music Contests
National Eisteddfod of Wales

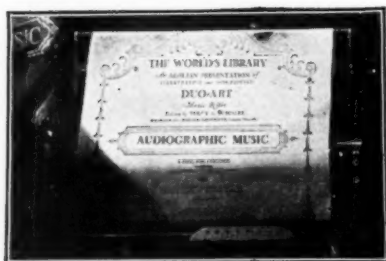
- 1928 The Spirit of a Music Contest
New England School Music Festival
Recent Tendencies in Competition
Festivals
Significance of Competition Test
Pieces
Competition Festivals
Report, Standing Committee on Con-
tests
Competitive and Coöperative Music
Meets

Miscellaneous

- 1914 Music in Art
- 1916 Influence of Folk Music on the Pro-
gress of Art
- 1917 Music as a Folk Art
Music and Morality
Photographing of Sound Waves
The School Survey
- 1918 Coöperation Between Music Organiza-
tions
Making a Music Survey
- 1919 The Place of the University
Music the Common Heritage of Hu-
manity, Industry and Labor
- 1920 Music Americanized
- 1921 Psychology of Adolescence
Music and Citizenship
Self Expression in Religion
School Music in Adult Life
- 1922 The Permanence of Aesthetic Values
The Sister Arts—Music and Literature
Jazz in the Proper Light
The Renaissance of Music in American
Life
- 1923 The Symphony Orchestra as Related
to P. S. Music
Music for Individual and Social Life
What is Modern in Music?
- 1924 Symphony Orchestra and Festival in
Cincinnati
Problems of the Composer
The Federation Helping American
Music
- 1925 The Miracle of Music
The Relation of Music to American
Democracy

The New

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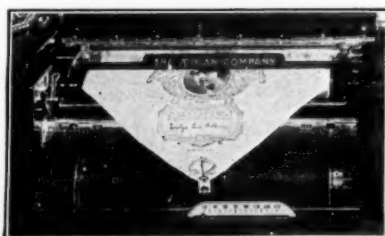
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—o—
 THE LONDON "FIELD DAY"

(Continued from Page 15)

marked that he had heard some of the world's worst choral singing in the United States and some of the best in Canada. Naturally had his opportunities been different he might easily have had the reverse experience. Chance must be allowed too!

But it was all so genially expressed that no one could take offense; certainly not Mrs. Clark who once more rounded up the proceedings in a charming little speech, perfect in poise and expression, and with just that touch of ideality and feeling which the occasion demanded, and which served to send one and all on their ways in the happiest of moods.

And therewith ended the business part of the Conference, but not by any means its pleasures. For a dinner followed in the evening at Verrey's Restaurant, Regent Street, under the genial chairmanship of Sir Hugh Allen, which proved the jolliest affair imaginable. Sir Hugh himself was in his happiest vein when he came to speak, not least when chaffing Mr. Scholes; and all the other speakers were no less excellent.


To attempt here any account of their remarks would be impossible, but it may be said that the subjects and the speakers were as follows: "Music and Education" (the Chairman); "On Keeping up with America" (Mr. Percy A. Scholes); "On Keeping up with Ourselves" (Mrs. Frances E. Clark); "What is and What Might be in the Elementary and Secondary School" (Mr. Herbert Wiseman of Edinburgh); "What the

Public Schools are Doing" (Dr. R. S. Thatcher of Harrow School); "Music in the University" (Professor H. C. Macdougall of Wellesley, Mass.); "What Australia is doing" (Mr. W. Arundel Orchard of the States Conservatoire of Music, Sydney, N. S. W.); and "The Music Competition Festival" (Mr. Harvey Grace).

To which it need only be added that finally, on the motion of Sir Richard Terry, seconded by Mrs. Philip Snowden, it was formally decided to found a joint British and American Educationists' Conference to be held in 1929 to last a week and to take place in Switzerland. To this any person engaged in musical education, whether in the British Empire or the United States, will be welcome. Any who expect to be in Europe during August, 1929, or who could possibly arrange to do so should at once register their names, so that particulars may (when ready) be sent to them.—(Communications may be addressed to any member of the Conference Committee on International Relations: Paul J. Weaver, Univ. of North Carolina, Chapel Hill, N. C.; Franklin Dunham, Aeolian Hall, New York City; Mrs. Frances E. Clark, Camden, New Jersey.)

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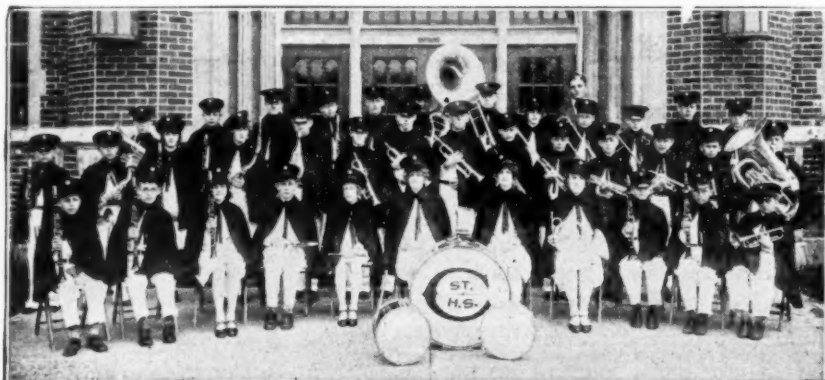
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MUSIC APPRECIATION

ALICE KEITH, *Chairman of the Standing Committee, New York City.*

POSSIBLY no subject is more 'live' in our schools today than Music Appreciation. Realizing the need for systematic study and thoughtful recommendations along this line, the retiring president of the National Conference, Mr. Bowen, appointed a standing committee on Appreciation; the committee organized its work last spring, especially at meetings held at the time of the Chicago Conference.

During the summer months President Mabelle Glenn has defined and amplified the scope of the work to be done by this committee, and, in consultation with its chairman, has subdivided it into the following groups:

General Chairman, Alice Keith, 233 Broadway, New York City.

Standard Course of Study for First Six Grades: Lenore Coffin, Indianapolis, Ind.; Edwin N. C. Barnes, Washington, D. C.; Frances Kessler, Bloomington, Ill.

Standard Course of Study for Junior High Schools: Max Crone, Urbana, Ill.; Minerva Hall, Long Beach, Cal.

Standard Course of Study for Senior High Schools: Edith Rhettts, Detroit, Mich.; Louis Mohler, New York City; Inez Field Damon, Lowell, Mass.

Concert Courses in the Schools: Margaret Lowry, Kansas City, Mo.; Helen Roberts, Cincinnati, O.; Sudie L. Williams, Dallas, Tex.

Radio Concerts: Alice Keith, New York City; Frances Dickey Newenham, Seattle, Wash.; Grace P. Woodman, Jacksonville, Fla.

Each sub-committee is charged with the study of its particular field, and will report to the committee as a whole, which, in turn, will make its recommendations to the Conferences. The tasks before the committee are large and important ones, and it is felt that much light can be shed on problems which are now hazy in the minds of many music teachers.

The chairman will welcome suggestions and assistance from anyone in the country, and urges those who are interested to write to her.

RADIO CONCERTS

A valuable series of educational concerts will be broadcast nationally this year under the direction of Walter Damrosch through WJZ and the blue network, according to the following schedule:

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Friday Morning Concerts

Grades 5 and 6 at 11:00 A.M. (E. T.)

Grades 10 and above, 11:30 A.M. (E. T.)

November 2, 1928; November 16, 1928; December 7, 1928; December 21, 1928; January 11, 1929; January 25, 1929; February 8, 1929; February 22, 1929; March 8, 1929; March 22, 1929; April 12, 1929; April 26, 1929; May 10, 1929.

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TONE AND MUSIC

ERNEST FOWLES, F. R. A. M., *London*

THE RECITATION of a poem embodies many features which act as aids to understanding; such, for instance, as the grammatical connection and coherent use of the words. As line follows line, the underlying meaning of language is gradually revealed. Imagery, metaphor, simile and other expedients make their several appeals to the imagination. Not the least of these helps may be found in the form given to the poetic thought, the metre and the rhythm.

The examination of a picture reveals many things which act in an analogous direction. The natural objects of daily life prepare the eye for the reception and understanding of color. The subject often bears some relation to a familiar feature or situation within the range of everyday experience. The position of each object contributes its quota of effect towards the form of the whole, and this appeals to the inward and very human sense of order. Since the elements of light and shade, of perspective and symmetry, represent actual quantities within the experience of all, their presence in the picture evokes immediate and sympathetic apprehension.

When listening to a musical composition, however, the somewhat startling fact becomes evident that it contains but few elements which, to the large majority of hearers, can be regarded as immediate and obvious helps to understanding.

For an illustrative purpose, the act of listening to music may be compared with that of listening to the capable recitation of a poem in a language of which the hearer does not know a single word. The experiences of such a hearer, as the incomprehensible word-particles fall from the lips of the speaker, may probably be summarized as follows:

(a) Interest (or the reverse) in the personality of the reciter.

(b) Pleasure (or the contrary) in the tone-quality of his voice.

(c) A consciousness of rhythmical periods as portrayed by the obvious verse.

(d) A sense of occasional climax betrayed by the tenseness of the reciter.

(e) A realization that tone is the one real link between reciter and hearer.

A mind capable of experiencing the force and reality of this analysis may, perhaps, be said already to exhibit considerable attainment in the direction of listening power; yet it is to be feared that most men and women would protest against the suggestion that human interest of any kind could exist in the absence of verbal intelligibility.

Still, a protest of this kind would be entirely wrong. Granted that the personality and diction of a speaker afford insufficient premises upon which to found an argument relating to absolute intelligibility, there still remains the thoroughly vital fact of Tone, an element in all speech which has the power to arouse sympathy or antagonism, admiration or distaste, enthusiasm or boredom, according as the tone-quality of a speaking voice approximates to the conditions which call forth the respective states of emotion. Not a few public speakers have had to fight a losing battle all their lives for a lack of that special quality of tone which instantly engages the attention of an audience.

Consequently, we arrive at a conception of tone (using the word in its fullest sense, and implying its power to give pleasure, to invoke the rudimentary activities of light and shade, to produce effects of climax and repose) as an medium of intercourse between a speaker and those to whom he is speaking.*

The argument may now be carried into the

* In "Lavengro", George Borrow refers to the fact that the first attraction of a language is "the strangeness and singularity of its tones." This is probably the first attraction which music has for the untaught listener. But, both in language and in music, tone is greatly different from the many other elements which accumulatively form the two arts. Tone remains permanently in the first degree of consciousness through every development of human utterance, whether this be in words or in pure sound.

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sphere of music which, in a very particular sense, may be termed the language *par excellence* of tone. All musical effect is based upon tone. This must indeed be the case, seeing that music undoubtedly owes its being to a perception of the tone-qualities of the human voice. After primitive man had learnt to construct and use syllabic particles, his first sensation must have been satisfaction at his power to convey ideas to others of his own species. A natural transition would lead him to make experiments with his newly found power. In these experiments, the management of the breath and the grading of the tone would doubtless play an important part. In this way, man would naturally first learn to sing. We can, of course, have no record of these processes; but it is eminently probable that, if the early man succeeded in weeding his speech to something which approximated to musical sounds, he must quite early have been led to perceive the possibility of singing the sounds without the words. Indeed, a casual failure to remember the words would be sufficient to show him that he could carry on the tune without them.

Man's introduction to a conception of tone must therefore have come about through the medium of his voice. We can never know whether he learnt first to articulate song sounds *minus* words or *plus* words, but we can most certainly conclude that his earliest attempts to produce sound with a stretched string or through the cavity of a shell or horn were suggested by (if, indeed, they were not intended as imitations of) the tone produced by his own vocal efforts.

Hence, once again, we are confronted by the part played by tone in the shaping of human thought. The utterance of words is beyond the capacity of any instrument played by human hands. The primary appeal made by sound to the aural sense is upon the ground of tone alone; and we need, again and again, to be reminded that, in spite of the marvelous sound-range of the large family of musical instruments or of their wonderful expressive fluency at the hands of virtuosity,

their claim to human consideration and enjoyment is based upon their power to produce infinite varieties of beautiful tone.

Accordingly, the first lesson for the listener as well as for the performer would seem to be very simple. Both must learn to appreciate tone *per se*. Both must cultivate the instinct which perceives the differences between good tone and bad tone. Both must possess a standard of discernment sufficient to explain why certain phases of tone-production afford delight, and why others are repugnant to the aesthetic sense.

A true perception of tone is reached through the act of listening, which, it is important to remember, may be exercised in an intelligent or in an unintelligent manner. To listen to actual music without first having made an attempt to discriminate between good and bad tone is virtually to be unable to distinguish music from the caricature of music.

It cannot be stated too often, or too earnestly, that the ultimate test of musical performance is the quality of the tone produced by players or singers. Music of the finest texture may be ruined by poor methods of tone-production. Music which ranks in the second or third degree of art value may be immeasurably enhanced in effect by the application of aesthetic principles relating primarily to tone. Tone in music may be compared with personality in man or woman. A forbidding and even repellant personality may coexist with deeply seated feelings of earnestness and sincerity; a personality of natural charm may hide shallowness of thought and instability of purpose.

The significance of tone in the expression of music is therefore evident. The moods of tone are infinite. A passage of musical sounds may be so sung or played that the same tone-quality is preserved throughout; but this, it need scarcely be said, is not the usual method of employing tone in the art. We do not speak in monotone and without the aid of voice-inflection. When we are excited,

(Continued on Page 79)

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First Line of Second Lesson

1.

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First Line of Eighth Lesson

20.

Above melody is followed by "MARCH PROGRESSIVE" which is of the Dance Style. **Lesson Nine.** Sixteenth Notes and Pieces. **Lesson Twelve.** Syncopation. **Lesson Ten.** Dotted Eighth Notes and Pieces. **Lesson Thirteen.** Lesson in Melody Playing. **Lesson Eleven.** Sixteenth Rhythm and Pieces. **Lesson Fourteen.** March Time. **Lesson Fifteen.** A concert waltz, illustrating the note combinations to be found in such music. By comparing this line of music with the first line of lesson 2, printed above, it will be seen how gradually the course progresses from the first to the last lesson.

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27.

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In Walter Jacobs Monthly

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Mr. Perkins is the dean of boys band instructors and directors of New England, if not of the country.

—Gustave Baenger in the "Metronome"

"The two essentials of the elementary and high school band are a good director and a good method of instruction. It is not reasonable to expect that every director in the country will be equipped with a complete knowledge of every instrument in the band. Therefore, the method of instruction must be ready to serve as a teacher and text-book when the occasion arises. It must be concise and graphic, never involved, and thoroughly practical. It must place particular emphasis upon the rudimentary knowledge of each instrument and it must progress far enough to lead the band to some degree of proficiency in ensemble playing."

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Sectional Conferences Announcements

EDITOR'S NOTE: Unfortunately the schedule for the printing of this issue of the Journal did not permit all of the officers of the various sectional conferences to send us their formal announcements as to the meetings to be held in the spring. Each conference has sent in some material for announcement and the editor takes the liberty of codifying it below.—P. J. W.

EASTERN CONFERENCE

E. S. PITCHER, *President*, Auburn, Me.

The directors held several meetings at Chicago last April at which many plans for the 1929 Conference were outlined. It has been decided to meet at PHILADELPHIA, MARCH 13-14-15, 1929. Very satisfactory arrangements have been made with the management of the new Benjamin Franklin and that large hotel will be headquarters for the Conference. The excellent arrangements have been made with the hotel management by a special committee consisting of Messrs. Lindsay, Whittemore, Rosenberry and Wells.

The program committee is working on the details of the plans for the meeting and will be ready to report in the next issue of the JOURNAL.

The membership campaign is in charge of the first vice-president, M. Claude Rosenberry, State Department of Public Instruction, Harrisburg, Pa.; the list of state chairmen is being completed and an intensive campaign for membership will be begun at an early date.

Many letters from prominent members of the Conference have been received by the president, pledging active and enthusiastic support; the Philadelphia Meeting will surely be bigger and better than ever.

The following committees for the current year are announced:

The Advisory Board (appointed by the president)—Dr. V. L. F. Rebmann, Yonkers, N. Y.; James D. Price, Hartford, Conn.; Albert Edmund Brown, Ithaca, N. Y.;

George Abbott, Elmira, N. Y.; Harry Whittemore, West Somerville, Mass.

Finance—Clarence Wells, *Chairman*, Orange, N. J.; R. A. L. Smith, Newark, N. J.; Walter Butterfield, Providence, R. I.

Publicity—Pauline A. Meyer, *Chairman*, Cortland, N. Y.; Ralph Winslow, Albany, N. Y.; Agnes Garland, Montpelier, Vt.

Statistics—Claude Rosenberry, *Chairman*, Harrisburg, Pa.; Dr. Victor L. F. Rebmann, Yonkers, N. Y.; Walter Butterfield, Providence, R. I.

Auditing—Robert Howard, *Chairman*, Passaic, N. J.; Warren F. Acker, Allentown, Pa.; Albert G. Cullum, Yonkers, N. Y.

Program—The President, E. S. Pitcher, *Chairman*, Auburn, Me.; Ralph L. Baldwin, Hartford, Conn.; Francis Findlay, Boston, Mass.; George L. Lindsay, Philadelphia, Pa.; Claude Rosenberry, Harrisburg, Pa.

Local Arrangements—George L. Lindsay, *Chairman*, Philadelphia, Pa.; Harry E. Whittemore, West Somerville, Mass.; Catherine Zisgen, Trenton, N. J.; Mrs. Frances E. Clark, Camden, N. J.; Bruce A. Carey, Philadelphia, Pa.; George T. Goldthwaite, Berlin, N. H.

Legislation—Ralph L. Baldwin, *Chairman*, Hartford, Conn.; Peter W. Dykema, New York, N. Y.; Louise Westwood, Newark, N. J.

Transportation—Mark A. Davis, *Chairman*, W. Hartford, Conn.; George E. Frey, Philadelphia, Pa.; E. Marion Dorward, So. Manchester, Conn.

NORTH CENTRAL CONFERENCE

ADA BICKING, *President*, Lansing, Mich.

The 1929 meeting of the North Central Conference is to be held in MILWAUKEE, APRIL 16 to 19 with headquarters at the New Schroeder Hotel. This building has just been completed and will house the Con-



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From Oct. 26 to May 10, Walter Damrosch will conduct a series of educational concerts for schools, at 11 o'clock (Eastern Standard Time) Friday mornings, through the following stations:

WJZ	New York	KWK	St. Louis	WHAS	Louisville	WHO	Des Moines
WBZA	Boston	WTMJ	Milwaukee	WSM	Nashville	WDAF	Kansas City
WBZ	Springfield	WCCO	Minneapolis	WMC	Memphis	WRC	Washington
WBAL	Baltimore	KVOO	Tulsa	WSB	Atlanta		(11:30 to 12)
WHAM	Rochester	WFAA	Dallas	WBT	Charlotte	WOW	Omaha
KDKA	Pittsburgh	KPRG	Houston	KOA	Denver	WJR	Detroit
WLW	Cincinnati	WOAI	San Antonio	WOC	Davenport	KYW	Chicago

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ference adequately and with great convenience, having been built primarily to accommodate large conventions. Within the immediate vicinity of the New Schroeder Hotel are several other fine hotels which will take care of any overflow.

The Milwaukee auditorium will be used for most of the meetings of the Conference. It is just two blocks from headquarters hotel. It has a number of rooms suitable for meetings and other purposes and a large main hall seating seven thousand people with stage room for two thousand.

Mr. Herman Smith, supervisor of music in Milwaukee, and his corps of assistants extend to the Conference a most cordial welcome. They have music in their schools of which they may righteously boast; and the Conference is fortunate in the fact that the Milwaukee schools have scheduled their Biennial Public School Music Festival during the week of the Conference meeting. Mr. Smith has already arranged also for concerts by the Milwaukee Lyric Male Chorus and the Milwaukee Young People's Orchestra, a rather unique organization sponsored by the local Civic Music Association.

The general program will take the form of a music clinic and will follow the laboratory method idea. Many details of the plan will be announced in the December issue of the JOURNAL. First vice-president W. W. Norton (Community Music Association, Flint, Mich.) is in charge of the membership campaign which will be started in an intensive way at an early date. The list of state chairmen is as follows:

Illinois—Sadie Rafferty, Evanston Township High School, Evanston.

Indiana—A. A. Glockzin, 1720 Virginia Ave., Connersville.

Iowa—Clara Thomas, 1111 Perry St., Davenport.

Michigan—Clara E. Starr, 100 E. Grand River, Detroit.

Minnesota—Mrs. Ann Dixon, 226 N. First Ave. E., Duluth.

Nebraska—Charles B. Righter, Jr., 2829 Franklin Ave., Lincoln.

North Dakota—Fannie C. Amidon, State Teachers College, Valley City.

Ohio—Gaylord B. Humberger, 30 E. 5th St., Springfield.

Western Ontario—E. W. Goethe Quantz, 161 Duchess Ave., London.

South Dakota—Reva Russell, 910 So. Main, Aberdeen.

Wisconsin—Theodore Winkler, Sheboygan.

NORTHWEST CONFERENCE

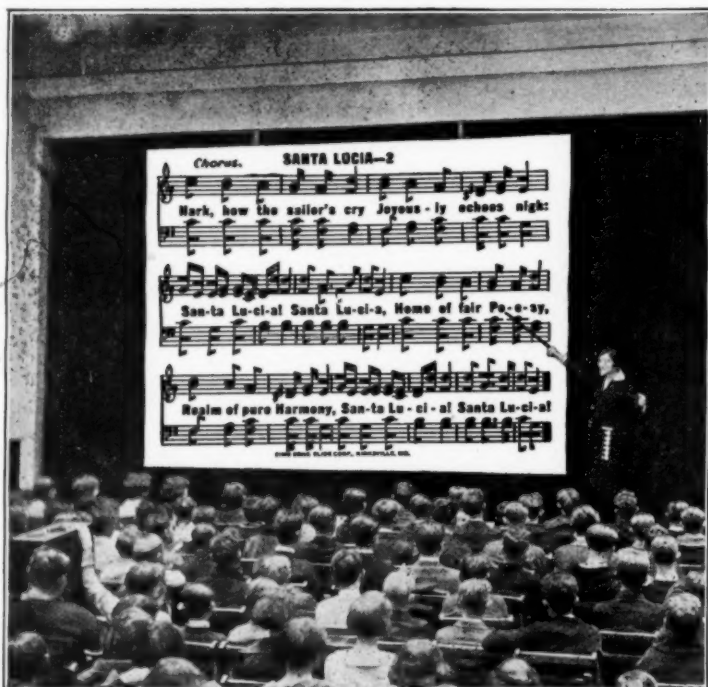
LETHA L. McCLURE, *President*, Seattle, Wash.

The first meeting of the Northwest Conference is to be held in SPOKANE, APRIL 10-11-12 with headquarters at the Davenport Hotel. The dates coincide with those of the meeting of the Inland Empire Educational Association, the officers of which are extremely enthusiastic in their plans for co-operating with the Northwest Conference. Both meetings will benefit by the arrangement as to dates and the music teachers of the northwest will have an opportunity to show their work to probably four thousand educators gathered for the I. E. E. A.

A Northwest High School Orchestra is assured for the Spokane Conference. Mr. Roy E. Freeburg, (University of Montana, Missoula) has been working hard on the proposition and the Music Trades are lending valuable assistance. The degree of its success, however, will depend on the promptness of supervisors in Washington, Oregon, Idaho and Montana in responding to the questionnaires and blanks which were sent out in September. Mr. Freeburg and Miss McClure must know what to depend upon at an early date, especially from players of the more unusual instruments. If you have not received a copy of the questionnaire, please request one immediately from Mr. Freeburg or from Mr. Carl Pitzen, Lincoln High School, Seattle, Wash. The choice of conductor and program will depend upon the available instrumentation. There is no reason why the Northwest Conference should not be able to thrill the four thousand educators at Spokane during Conference Week

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with an adequate and admirable high school orchestra.

Plans for the program are well under way. President McClure is hoping for a day in the Spokane schools for demonstration work and for a big program on Junior High School music which will be in charge of Frances Dickey Newenham, head of the Public School Music Department at the University of Washington. The program will be planned mainly for the benefit of music teachers in the smaller cities, especially because of the prevalence of cities of this type in the Northwest Conference territory.

It is especially important that every school music teacher in Idaho, Montana, Oregon and Washington identify himself or herself at once with the new Northwest Conference. An intensive membership campaign will soon be started by the first vice-president, Mrs. Anne Landsbury Beck of the University of Oregon at Eugene. Meanwhile, supervisors in the territory may send their \$3.00 membership fee direct to Mrs. Beck or to any of the state chairmen, who are as follows:

Idaho—Judith Mahon, Supervisor of Music, Boise.

Montana—Marguerite V. Hood, Supervisor of Music, Bozeman.

Oregon—Louise Woodruff, Normal School, Monmouth.

Washington—Mrs. Frances Dickey Newenham, Music Dept., University of Washington, Seattle.

SOUTHERN CONFERENCE

WILLIAM BREACH, *President*, Winston-Salem, N. C.

The Southern Conference will meet in ASHEVILLE, MARCH 6, 7 and 8 as was decided by the Southern Conference dinner group at Chicago last spring. Headquarters will be the Kenilworth Inn, a beautiful hotel in a quiet section of Asheville within three minutes walking distance of the high school building in which the larger events of the Conference will be held. Meeting rooms are available at the Kenilworth Inn for the regular business meetings of the Conference.

For the first time in the history of the

Southern Conference, there will be organized this year a southern high school chorus and a southern high school orchestra. Miss Helen McBride, Louisville Conservatory of Music, Louisville, Ky., is in charge of the organization of the chorus and Mr. C. D. Kutschinski, 609 Oaklawn Ave., Winston-Salem, N. C., is in charge of the organization of the orchestra. Supervisors all over the south are urged to write immediately to Miss McBride and Mr. Kutschinski relative to the entry of students from their schools in either the chorus or the orchestra. Mr. J. E. Maddy of Ann Arbor, Michigan, has agreed to conduct the orchestra and an announcement will soon be made as to the conductor of the chorus.

Negotiations are under way which will probably result in the meeting of the North Carolina Federation of Music Clubs being held in Asheville at the same time as the meeting of the Southern Conference. It is much to be hoped that these negotiations will be successful.

Definite plans for the program have been delayed somewhat by the serious illness of President Breach. Members of the Conference and Mr. Breach's friends throughout the country will be glad to know that he is now recovering from a serious operation and that he undoubtedly will soon be well enough to resume his active work.

Our host in Asheville will be Mr. Frank C. Biddle, who has been elected to fill the vacancy caused by the resignation of Lee McCauley, the former supervisor. Mr. Biddle comes to Asheville from Rochester; he already has the situation well in hand and the Conference will be able to see some very splendid work in the Asheville schools.

The membership campaign for the Southern Conference is to be handled from the JOURNAL office, temporarily at least. The intensive campaign will start at an early date and will be administered through the following state chairmen:

Alabama—Leta Kitts, 2015 Park Ave., Birmingham.

D. C.—Edwin N. C. Barnes, Berret School, Washington.

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Herewith is listed in classifications, compositions by such eminent composers as Sousa, Nevin, DeKoven, Spross, Speaks, Hahn, Hawley, Bliss, Huerter, Parker, Ware, Gaynor, Hammond, Wells, with some new arrangements of famous numbers by Ralph L. Baldwin and Glenn H. Woods.

For S. A. B.—Melody in Bass

The Haunt of the Witches	Toogood	2868	.15
A Little Dutch Garden	Mead	2860	.15
Drink to me only with Thine Eyes		2852	.10
A Rose Fable	Hawley	2851	.12
Springtime	Strauss	2843	.15
Venetian Love Song	Nevin	2823	.12

For S. A. B.—Melody in Alto

Supposing	Bischoff	2838	.10
Cloud Shadows	Hammond	2853	.10

FOR GIRLS

Two-part Singing

When I Do Wrong	Clark	2872	.05
Mighty Lak a Rose	Nevin	2820	.10
Spring	Huerter	2818	.15
Swing Song	Powers	2653	.06
Recessional	DeKoven	2583	.12

Three-part Singing

Minor and Major	Spross	2840	.12
The Woods	Huerter	2827	.12
Will o' the Wisp	Spross	2821	.12
Venetian Love Song	Nevin	2806	.15
I Shall Not Pass Again this Way	Effinger	2805	.12
The Lure of the Gypsy Trail	Jones	2795	.12

Four-part Singing

Sweet Goodnight	Massenet	2867	.12
Supposing	Bischoff	2866	.15
Come Down Laughing Streamlet	Spross	2384	.20
A Sonnet to the Moon	Brown	2744	.15

FOR BOYS

T. T. B. B.

Bless Yo' Heart	Vargas	2871	.12
Mandalay	Speaks	2832	.15
A Tale of a Ginger Jar	Gaynor	2870	.12
I'll Take You Home Again Kathleen	Westendorf	2837	.10
Down in Nodaway	Gaynor	2859	.10
Wishin' and Fishin'	Wells	2861	.10

S. A. T. B.

The Green Cathedral	Hahn	2831	.15
A Venetian Serenade	Speaks	2272	.12
The Call of Spring	Hawley	2373	.10
Homeland of the Free	Brackett	2123	.15
The Stars and Stripes Forever	Sousa	2028	.10
In Maytime	Speaks	2164	.10

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Florida—Mrs. Grace P. Woodman, 860 Riverside Ave., Jacksonville.

Georgia—Jennie Belle Smith, 530 Oglethorpe, Athens.

Kentucky—Helen McBride, Louisville Conservatory, Louisville.

Maryland—Thomas Gibson, State Dept. of Education, Baltimore.

Mississippi—Minnie B. Austin, State Dept. of Education, Jackson.

North Carolina—William Breach, Winston-Salem.

South Carolina—Janette Arterburn, Winthrop College, Rock Hill.

Tennessee—Minnie D. Stensland, 612 Morgan, Knoxville.

Virginia—Ella M. Hayes, Newport News.

West Virginia—J. Henry Francis, Board of Education, Charleston.

SOUTHWEST CONFERENCE

JOHN C. KENDEL, *President*, Denver, Colo.

The Southwest Conference will be held in WICHITA, APRIL 3, 4 and 5. Headquarters hotel will be announced in the next issue of the JOURNAL.

Miss Grace V. Wilson, who has for several years been supervisor in Topeka and who is well known throughout the country for her splendid work, goes to Wichita as head supervisor this fall. Miss Wilson began her conference plans last spring and has local arrangements so well under way that the conference is assured of tremendously interesting and valuable demonstrations and concerts from the local schools.

President Kendel has been on the Pacific Coast all summer and, naturally, has been unable to make sufficient progress with the program to allow for definite announcements at this early date. Under his leadership, the Conference is assured of a splendid program and a meeting which in all respects will carry out the high standards set by the first Southwest meeting held at Tulsa in the spring of 1927.

The membership campaign will be inaugurated at an early date, the list of state chairmen having been practically completed at this writing. Pending further announcements,

supervisors in the Southwest territory should send their \$3.00 membership fee to Miss J. Louella Burkhard, 2125 Grand Ave., Pueblo, Colo., treasurer of the Conference.

MUSIC IN THE JUNIOR HIGH SCHOOL

(Continued from Page 33)

And now, what about the teacher? Musical training? Yes, and all that is possible. Knowledge brings power and understanding. Educational training? Yes; the fundamental problems and processes are identical for all subjects. The music teacher must be a contributing member in the educational family of any school.

The teacher must have a sense of social values. Music has the broad mission of enriching life. Children do not exist for the purpose of performing music. The members of the class are individuals and society's development depends upon the growth of each one. So, then, the principal function of the teacher is to help each boy and girl express his maximum of potential personality and power.

Emotional power is needed. Young people are responsible to the teacher's possession of this and in its absence are left utterly cold and lifeless. Emotional expression is the chief power of music, and the spark that kindles this spiritual flame must spring from the teacher.

Closely akin to emotional power is the creative power, the ability to breathe life into the music of the printed page. Notation tells less than half the story. The instructor, or better than that the interpreter, must have the ability of searching out the beauty hidden behind the dull symbols.

The teacher needs to be highly proficient in some phase of music. Either sing or play some instrument well. The "jack of all trades" rarely has had the artistic experience necessary for good musical interpretation. Musicianship gained through intensive study of one field illuminates all pathways.

One last word—All that is discussed in this paper must be interpreted in terms of the child and his development as an individual and as a responsive member of a social group.

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Please check off on the list below the items which you would like to receive, free of cost, from National Headquarters, for any activities which you may plan during Schubert Week—Back to Melody—November 18th to 25th, and write us for further details of the Centennial Celebration.

1. Photograph of Schubert (Unframed).
2. Centennial Essay—Biographical & Critical—By Professor Daniel Gregory Mason.
3. Brief Biographical Notes—By F. D. Perkins.
4. Civic Centennial Address—Prepared with the coöperation of Mr. Otto H. Kahn.
5. Religious Notes for Church Use—Prepared with the coöperation of Cardinal Hayes, Bishop Manning, and Rev. S. Parkes Cadman.
6. Extracts from Schubert's Diary and Facsimile Pages.
7. A History of the first Schubert performances in America.
8. Essay on Schubert—By Antonin Dvorak.
9. Essay on Schubert—By Alexander Glazunow.
10. Essay on Schubert—By Philip Hale.
11. Personal Reminiscences of Schubert—By Franz Lachner.
12. Sidelights on Schubert's Character.
13. The Story of Schubert in Pictures (From The Musical Courier).
14. Suggested Program for Civic Exercises during Schubert Week by groups of music lovers or civic organizations.
15. Suggested Program for Educational Institutions for Schubert Week.
16. Suggested Program for Motion Picture Theatres for Schubert Week.
17. Suggested Program for Radio Stations for Schubert Week.
18. Suggested Programs for industrial units, fraternal organizations, and Chambers of Commerce, for Schubert Week.
19. Suggested Program for participation of churches in Schubert Week.
20. Advance proofs from the Schubert Number of "Music and Letters."
21. Columbia Schubert Masterworks Supplement, presenting the Centennial Edition.

Advisory Body, Schubert Centennial

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Vocal Music Department

Conducted by E. G. HESSER, *Director of Music, Indianapolis, Indiana*

REORGANIZATION OF COMMITTEE ON VOCAL AFFAIRS

MABELLE GLENN
President, National Conference

Today the general aim of music education in the school is to give every child an opportunity to develop into a being who loves and greatly desires beauty as expressed in music. Therefore, the first responsibility of the music supervisor is to choose beautiful music for the singing lesson and the second responsibility is to see to it that every song is made a thing of beauty through proper tone and interpretation.

The tonal problems of the second grade are not the tonal problems of the sixth grade. Junior high school classes present their problems, and in senior high school new problems arise. Let me quote the criticism of a vocal authority who was privileged to visit all grades in a school system—"The tone was correct in the second grade, spontaneous and free; but through the third, fourth and fifth this same tone prevailed without growth, so that in the sixth grade it became an abnormal, unbalanced thing—yet it was the same tone the second graders had used. In keeping the tone, the true balance of a growing organism had been upset and the result was disastrous; yet, the teachers seemed satisfied with the 'sweetness of the tone'. These seem to be conditions existing in most of the singing classes in so-called well regulated schools."

That vocal problems may be studied from every standpoint, we have thought best to have sub-committees working on special problems. It will be the work of the general committee to take the recommendations of these sub-committees and fit them into a general plan.

We expect the sub-committee on pre-adolescence to make recommendations as to the desirable procedure in building on the light, floating tone of second grade so that the voices of pupils entering junior high school will have the brilliancy which is natural.

The sub-committee on junior high school, working in the light of all that has been written on the treatment of voices in adolescence, will no doubt make a splendid contribution from their actual school room experiences.

Voice classes in the senior high school have aroused much enthusiasm in the last five years. That vocal training will be offered in every high school in America in the near future is prophesied by many. All high school music teachers will be interested in the work of the sub-committee on voice training for post-adolescence.

The work of the National High School Chorus has put new life into directors of high school ensembles. They want advice on the methods of blending voices in chorus work, on methods of developing a feeling for correct pitch, and on a hundred and one other points that make choral singing a beautiful art experience. The sub-committee on senior high school ensemble singing will have many things to suggest.

The public schools are just beginning to have the vision of what singing may mean to all girls and boys. The Committee on Vocal Affairs should be concerned not so much with what has been done in the past as with what can be done in the future. I hope all vocal teachers in our public schools will feel responsibility in the work of this Vocal Committee, making suggestions from time to time.

The Committee on Vocal Affairs in its re-organized form is named below:

General Committee on Vocal Affairs—



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(revised edition)

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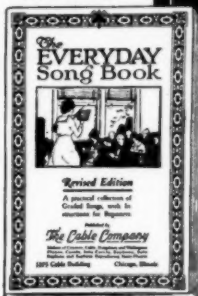
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Vocal Music Department

Ernest G. Hesser, *Chairman*, Indianapolis, Ind.; R. Lee Osburn, Maywood, Illinois; M. Teresa Armitage, New York City; Hollis Dann, New York City; William Breach, Winston-Salem, N. C.

Sub-Committee on Vocal Training for Pre-adolescence—Laura Bryant, *Chairman*, Ithaca, N. Y.; Stella Root, Saint Cloud, Minnesota.

Sub-Committee on Vocal Training for Adolescence (Junior High School). *Chairman*, Jane E. Wisenall, Cincinnati; Pauline Wettstein, Kansas City, Mo.; Mabel Spizzy, Tulsa, Oklahoma.

Sub-Committee on Voice Training for Post-adolescence (Senior High School Voice Classes)—Alfred Spouse, *Chairman*, Rochester, New York; George Oscar Bowen, Tulsa, Oklahoma; Albert Edmund Brown, Ithaca, New York.

Sub-Committee on Senior High School Ensemble Singing—R. Lee Osburn, *Chairman*, Maywood, Ill.; J. Griffith Jones, Cleveland, Ohio.; Jacob A. Evanson, Flint, Michigan.

A NEW GOAL IN ENSEMBLE SINGING

MABELLE GLENN
Director of Music, Kansas City, Mo.;
President, Music Supervisors
National Conference

THE Music Supervisors National Conference believes that music is good for all men, and, therefore, all persons should be given the privilege of contact with this spiritually exalting thing.

But does producing or hearing a succession of tones in singing or playing necessarily bring this spiritual exaltation we claim for music? Alas, too often one is less at peace with God and man after the church choir sings the anthem than before it began. Too often the training of an adult chorus, at most, consists of attention to attacks, releases, correct tonal progressions and note values, with perhaps a small regard for changes in dynam-

ics. I have heard *The Messiah* sung by a choral society of great reputation where many of the audience were on the move through much of the performance. On analysing this situation one had to blame the performers, not the audience, for while those wonderful choruses were sung with machine-like precision, there was nothing else to recommend them.

When beautiful tone is used as the instrument through which a worthy thought is expressed, the audience does not "walk out", no matter how untrained it is in music. We all have seen untrained audiences hang onto every word of a chorus which was breathing life into a rare poem through skilful blending of elements of delicacy and power, a sensitive use of dynamics, phrasing and tone color—all of which are necessary to sincere interpretation.

An audience may be untrained in music, but no audience is unconscious of emotional appeal. There is no reason why the group singing of choirs, choral societies and school choruses should be anything short of a spiritual force in the life of everyone who sings and everyone who listens to the singing, if we who direct these choruses know our business. But all too often the senses of choral directors are drugged with the opiate of mediocrity. An honest discontent will work wonders, and I feel that many who heard the National High School Chorus in Chicago carried home ideas which will work amazing results when put to use in the class rooms of America.

A Chicago critic, after hearing the National High School Chorus at the Conference, writes as follows: "One learned from them that *tone* can be the most exquisitely lovely sound in the world. There have been times in the past when this was doubted, but Friday night chased away the doubt.—They were invariably on pitch, they always preserved a balance, they pronounced their words more plainly than an adult chorus of one-tenth their number.—In all cases they were alert, expressive, exact on attack and intonation, and in all cases they had this be-

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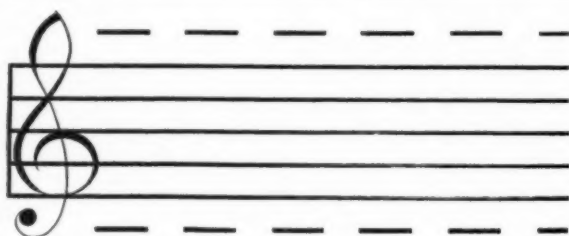
Mr. Fearis' setting for mixed voices of this very popular poem has been used by many school glee clubs, choirs and choral organizations, and is therefore familiar to many of the supervisors. We have received numerous requests for these two new arrangements of this publication. The literary merit of this poem makes these especially suitable for school use and we feel that they are valuable additions to the limited practical material available for these particular combinations of voices. The music is not extremely difficult and the voice parts are written in limited range. Makes a very effective number for concert and special programs. Time of performance about fifteen minutes.

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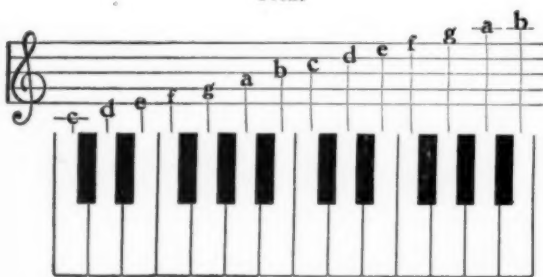
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witching tone. Unless you have heard them sing a *pianissimo* you have no idea what enchantment lies in the human throat."

This group of high school students, with little or no vocal training other than courses in ensemble singing in the public schools, gave to many a listener a new idea of beauty in choral tone. Did these girls and boys have more beautiful voices than the average high school girl or boy? I should say no; they had worked under a director who appreciated the fact that the singing of a song is more than vocal gymnastics in mechanical precision.

If you, a director of a high school chorus, find that audiences are not moved by the singing of your choral groups, begin your examination of your work with this question: Is there anything worthy of expression in the music I have chosen? Why sing "Work for the Night is Coming" and "God Be With You Till We Meet Again" when Haydn's "Glorious Things of Thee are Spoken", Beethoven's "Morning Hymn" and that wonderful, traditional "Crusader's Hymn" have no more technical difficulties and have one-hundred per cent more appeal to the spiritual natures of high school adolescents and adults? Why sing meaningless little ditties when there is a vast number of folk and classic songs which have stood the test of time?

There are many points which a choral conductor must recognize if he lifts the work of his chorus out of the commonplace. Some of these are listed below:

1. Purity of tone and ease in production are inseparable.
2. "Soft, clear, pure quality is the foundation for dynamics, flexibility and good diction".
3. A well defined *phrase accent* is necessary. In singing a melody the phrase accent always has precedence over the measure accent. The contour of the melodic line cannot be preserved when meter accent disturbs it to any

great extent. There should be a constant working toward the peak of a phrase with an effect of "suspense" at the peak.

4. In polyphonic music, the entrance of each "voice" must be so well defined that it is easily recognized by the audience. One "voice" must melt away sufficiently to give the incoming "voice" a chance for a clear entrance.
5. Great contrasts in dynamics are desirable, with well defined gradations between the extremes. These contrasts are possible only when there is an ideal for that *pianissimo* which made the National High School Chorus so enchanting.
6. There must always be balance in diminuendo and crescendo passages.
7. All rests must be given full value. These silences are absolutely necessary for balance.
8. Final beats or parts of beats in all measures must be given their full value. Too often balance is destroyed because the final beat of the phrase is cheated.
9. Rhythmic freedom must not be abused.
10. The words are the most important element in holding interest. Therefore, they must be given every possible advantage in making the song a genuine experience of beauty.
11. The head and the heart must be twin guides in interpretation. Often, the spirit with its still, small voice has been neglected for the mechanics. Hearing great choral organizations such as the Ukrainians, St. Olaf's and the Dayton Choir awakens us to fresh enthusiasm for spiritual interpretation.

These are questions which I, as director of school choruses and a church choir, ask myself when choosing song material:

1. Is this poem worthy of a place in song literature?
2. Is there a well defined highest point in



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the song where there is opportunity for a significant climax?

3. Does this song offer an opportunity for a wide range of dynamics?
4. Is there a good swing? Whether slow or fast is there a decided rhythmic pulse?
5. Is there something of interest from the beginning to the end?
6. When the melody ceases to be the important element, is there something else to hold the interest of the listeners? (All too often one finds great portions that could be omitted without any loss.)
7. Is this selection well proportioned from an emotional standpoint? For example, is a highly dramatic passage balanced by a quiet passage?
8. Which word or words in each phrase are most important?
9. Which words are most capable of bringing beauty to the tone?
10. Which words have tone-cramping vowels and difficult consonants which will need special attention?
11. Do I have sufficient faith in this selection to give it a meaningful interpretation?

For sheer beauty there is nothing in the world that can surpass the singing of young people. The "enchantment" which lies in their throats is greater than anything the Metropolitan Opera Company can produce. However, *what they sing and how they sing* it are matters which should be taken more seriously by music teachers in the public schools. The singing of our elementary, junior high school and senior high school choruses is just as beautiful as we directors of these choruses want it to be. No one who is acquainted with these directors could have a doubt as to their desire to give their girls and boys the highest ideals in singing; but in spite of the desire for the best, why is there so much ugly singing in the schools? Simply

because so many teachers have no idea of the possibilities of this "enchantment".

The question is asked, "How are we to acquire these ideals?" I should say, hear good music in season and out of season. A choral director learns more about *phrasing* in hearing great pianists and great violinists than he can possibly learn in any other way. Any great artist, be he organist, pianist or orchestra director, can teach a choral director valuable lessons in tone color, dynamics and balance. Would that we all realized that there is no possibility of our doing our duty by the girls and boys who are singing under our direction, *until we are steeped in the best of good music!*

Any choral director who attended the Chicago Conference and heard that magnificent Chicago Symphony Orchestra is better equipped for his work because of that great musical experience. Chorus singing is going to be a much finer thing in our public schools than it ever has been before because of the work of the National High School Chorus in Chicago. May its influence be far-reaching!

In the directing of choral singing, I feel confident that in the Music Supervisors National Conference there are frontiers of ability which have never been explored. But an idea placed in the mind works amazing results and I have faith that the influence of the singing at the Chicago Conference will outrun the actual attainments there "as the shade of a tree outruns its limbs."

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CONTESTS

THE COMMITTEE is sponsoring State and National School Band and Orchestra contests along the lines adopted several years ago, whereby the National Bureau for the Advancement of Music furnishes the trophies and prizes. Booklets giving the lists of contest selections and rules for the 1929 contests may be had by addressing Mr. C. M. Tremaine, Secretary, 45 West 45th St., New York.

The 1928 National School Band Contest was held at Joliet, Ill., May 24th, 25th and 26th, with 27 bands present. First place in Class A was won by Joliet, second place by Nicholas Senn High School of Chicago, and third place by the band from Modesto, Calif. First place in Class B was won by St. Mary's band of Baltimore, Md., second place by Lansing, Michigan, Vocational, and third place by Princeton, Calif. The judges were Lieut. John Philip Sousa, Edwin Franko Goldman and Capt. Charles O'Neil of Quebec, Can. Sight reading was judged by J. E. Maddy.

An additional feature of the 1929 National Band Contest will be the probable addition of solo contests for players of the various instruments. Information concerning this contest may be found in the booklet "State and National School Band Contests" for 1929, obtainable from the National Bureau for the Advancement of Music, 45 West 45th St., New York.

CLASS PIANO INSTRUCTION

At the Chicago meeting last spring, the Conference gave its official approval to a "Guide for Conducting Piano Classes in the Schools", which had been prepared by the Class Piano branch of the Committee on Instrumental Affairs. This Guide was published in booklet form by the National Bureau for the Advancement of Music, by whom it is distributed without charge in single copies.

The remarkable interest shown in this Guide is indicative of the wide-spread favor in which class piano instruction is held by music teachers and general educators throughout the country. It is to be doubted if anyone realized the extent to which this movement has developed since its inception only a few years ago. The following summary of inquiries received up to September 17th will be of interest to all music teachers:

2180 different music supervisors; 1266 different cities and towns have shown an active interest by sending for the Guide; 358 of these have already inaugurated class piano instruction; 286 of this number express themselves enthusiastic advocates and say their experience has been satisfactory; 6 only have discontinued the classes; 15 only have stated unfavorable results (due in most cases to special causes;) 1176 answer "no" to the question as to whether they have had piano classes, or imply that they have not had them; 108 definitely say they expect to start the classes, while 442 express much interest in

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A feature of the Camp was the a cappella choir of 70 voices under the direction of Jacob Evanson of Flint, Michigan. This choir gave a number of programs of English madrigales, Bach, Palestrina and modern compositions.

Courses given at the Camp included Orchestra, Band, Choir, String Ensemble, Woodwind Ensemble, Brass Ensemble, Vocal Methods, beginning instruction on all instruments, Harp Ensemble, Composition, Orchestration, Conducting, Dramatics, Swimming, Archery and other athletics.

In addition to the major concerts by the orchestra, band and choir, there were weekly faculty concerts and numerous concerts by

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Many celebrities visited the Camp and all were unanimous in pronouncing it a marvelous undertaking and the outstanding musical development of the nation. Splendid spirit, whole-hearted coöperation and constantly increasing enthusiasm were the dominating features of the Camp.

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The first season of the National High School Orchestra and Band Camp ended with a deficit of \$40,000 for equipment, which amount was speedily underwritten by the National Association of Band Instrument Manufacturers and the citizens of Traverse City and vicinity. Additional equipment to the value of \$22,000 is needed for the Camp next summer and an effort will be made to have at least a part of this equipment donated, in which case the Camp fee will be reduced proportionately. A plan has been formulated by which the equipment debt will be paid off in five years.

While a definite reduction in the Camp fee cannot be made this year, unless donations provide for the additional equipment necessary, the \$300 fee will include, in addition to the board and lodging, medical attendance, musical instruction, music, instruments when needed, loan of books on music literature, the necessary Camp uniforms.

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A VISIT TO NATIONAL ORCHESTRA AND BAND CAMP

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180 miles through Northern Michigan and were glad to be welcomed by Joe Maddy and the ever-humorous T. P. G. This was Friday, July 14th. Later in the evening Mr. Gabrilowitsch and his charming wife arrived and the next morning at nine the fun began. It was so fascinating to watch the young people of the orchestra under the skilled hand of one of the world's great conductors that we did nothing all day but "stand by". The group was so responsive, so quick to catch every hint the conductor gave them, so eager to do what he asked, that it was a delight to watch and listen. The orchestra was rehearsing the program they were to perform under Gabrilowitsch on Sunday evening. Those of you who had the thrill of attending the first National High School Orchestra performance in Detroit two years ago would have marvelled at the progress that has been made. Then the program consisted of short numbers of a comparatively simple character; now the orchestra was rehearsing the *Tannhauser Overture*, Beethoven's *First Symphony* and Tchaikovsky's *Andante Cantabile* from *Op. 11* and his stirring *Marche Slave*. None of the bright young men and women will ever forget their rehearsals under Gabrilowitsch, for he treated them not as children but as players capable of giving just what he demanded. His attitude was as always gracious and kindly, but firm. He knew exactly what he wanted, called for it, and got it.

On Sunday evening dusty motor cars from points even fifty miles away drove into the woods of the Camp, and nearly 3000 people sat on the simple wooden benches of the Bowl. The slender trees have been left standing among the seats, giving shade for afternoon concerts and a support to the electric lights that are used when darkness comes on. The acoustic properties of this

natural Bowl are remarkable; we discovered, in fact, that the farthestmost seats were the best. The performance on Sunday evening gave very genuine pleasure. The difficult *Tannhauser Overture* was splendidly performed. When the Tchaikovsky *Andante Cantabile* for strings only was performed Gabrilowitsch, with a graceful speech, withdrew from the stage. This showed what the High School Orchestra could do in delicate shading and nuance without a visible conductor.

At 3:30 Sunday afternoon the National High School Band gave a stirring concert of eight numbers including two soprano solos by a Michigan singer. The program included a Suite of Sousa's, two of Grieg's *Norwegian Dances*, his Introduction and Triumphal March from *Sigurd Jorsalfar*, and the Rimsky-Korsakoff ever popular *Song of India*. While the audience was not as large as for the evening concert, the benches were well filled and the listeners enthusiastic. The band was led by Mr. Lee M. Lockhart, the skilled Director of Instrumental Music at Council Bluffs, Iowa. Many of the wind-players in the band are also in the orchestra but I understand that next year, with a larger personnel, the two will be kept separate and distinct.

For Sunday dinner we all motored over to the Boys' Camp on the western lake. This is about a mile from the Girl's Camp. The mess house was originally the long shed of a sawmill. The dinner was bountiful and with the out-of-door life the boys ate heartily. They live in a group of cabins with plenty of space about each one. An equal number of boys occupy each cabin under the guidance of either one of the instructors or a camp counsellor. They take pride in maintaining the neatness and order of their individual camps; moreover, there is daily inspection of all the camps. Any lack of tidiness brings its demerits at once and those

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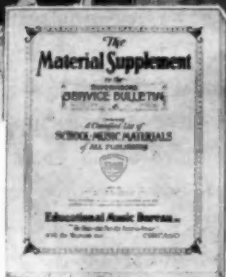
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who have the best record for the week have public commendation. This fact alone gives some hint of the rigid discipline of the camp. From the morning bugle at 7:00 A.M. to taps at 10:00 P.M. the entire day is programmed. Ample time is left for sports and for swimming but all recreation periods are on schedule.

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Do not think for a moment that the concert work is confined to the public affairs of Sunday. Something, of one musical type or another, is doing every day in the week. It may be a chorus, a boys' string quartet, a violin contest, a concert given by one of the boys' or girls' cottages, or a faculty concert.

One of the boys I had the pleasure of meeting there, having no funds with which to pay his railroad fare, started from West Newton, Mass., to walk to Interlochen, Michigan. He is a tall, fine looking boy, and starting out in Boy Scout's uniform, with his belongings strapped to his back, and his fiddle box in one hand, he was given many a lift and night's lodging and reached the camp on time. It is such spirit as this, the fine discipline of the camp, the unique opportunities for ensemble work, the privilege of playing under eminent conductors, carried on in a location wonderfully suited to the purpose, that give one faith in the future of this ideal, non-profit-making educational enterprise. The two days and a half spent there were the brightest and most unique in the year.

MUSIC APPRECIATION

(Continued from Page 55)

our voice-tone tends to a fuller volume; when our feelings are deeply stirred, our voice-tone gains in richness proportionately to the warmth and generosity of our emotions. It is practically true to aver that no two of the many sentences we utter in the course of the day are exactly alike in tone-quality.

This is the key to the infinite tone-shadings of music. Since the art is based upon the subtleties of tone expressed by the voice, there is the same relationship between tone-variation and human emotion as that which exists in and which forms the basis of verbal language.

The human voice is the medium of expression by which every emotion which flits through the inner life may be registered or revealed to another. The emotions of man may be summarized under two heads: (a) Climactic; (b) Reposeful. In the case of those whose emotional life is controlled by a wide mental outlook, the play of the emotions is not unlike the intermittent patches of brightness and gloom thrown upon the sea by the passage of clouds during a breezy day.

Instrumental music follows the human lead. Tone is used in connection with climax and repose, and the infinite gradations which lie between extreme climax and extreme repose are at the service of the composer, the executant and the hearer. Yet, for the want of knowing how to make use of tone, the composer often fails to produce music of art value. Still more often are executants prone to a lack of subtlety in tone-appreciation. Most often, alas, are hearers habituated to a form of listening which has no share in the delicacies and intimacies of tone.

After all, it is the listener who should control the destinies of music. But this can be the case only when, as a class akin to that which revels in the felicities of literature, they assume responsibilities founded upon understanding.

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Tests and Measurements Department

Conducted by PETER W. DYKEMA
Professor of Music Education, Teachers College, Columbia University,
New York City

MUSICAL TALENT AND THE NEGRO

GUY B. JOHNSON

Research Associate In Social Science
University of North Carolina, Chapel Hill, N. C.

EDITOR'S NOTE: Dr. Johnson has been doing research work at the University of North Carolina for the past four years. In collaboration with Dr. Howard W. Odum he has published two books,* *The Negro and His Songs and Negro Workaday Songs*. His book entitled, *John Henry, a Negro Legend and Ballad* will be published this fall. *** The article which is printed below will interest Music Supervisors both for the material it provides on the oft discussed question of the relative musical abilities of negroes and whites and for the suggestions it will provide for studies which we must more and more make of aspects of our music instruction—such, for instance, as the relation of nationality to music talent. As Dr. Johnson points out the Seashore tests do not give conclusive answers to our queries, but, when properly administered and interpreted, they can quickly and accurately provide valuable information which otherwise can be obtained only slowly and clumsily.—P. W. D.

THERE HAS long existed a popular belief to the effect that the Negro has an unusual natural talent for music. Does this belief rest on facts? In an effort to pave the way for an answer to this question, the writer gave the Seashore music talent tests to 3350 Negroes.**

* University of North Carolina Press.

** As most music supervisors already know, these tests were devised several years ago by Professor Carl E. Seashore, of the University of Iowa. They are available on six Columbia double-faced phonograph records, are standardized, and are adapted to both individual and group use. Professor Seashore tested large numbers of white people of different educational levels—fifth grade, eighth grade, and college students—in order to work out norms and tables of rank with which other individuals or groups could be compared.

There are six of the Seashore tests, namely, sense of pitch, sense of intensity, sense of time, sense of rhythm, sense of consonance, and tonal memory. The pitch test attempts to determine by a series of 100 trials the least difference which a given person can detect between the pitches of two tones. Some of the trials are very easy, the dif-

The Negroes tested were students in various graded schools and colleges in North Carolina, South Carolina, and Virginia. The writer did all of the testing himself, so that variations in the personality of the tester were at a minimum. The fifth and eighth grade pupils were nearly all taken from the city schools in Raleigh, Greensboro, Winston-Salem, Norfolk, and Hampton. The college students were tested in such schools as Hampton Institute, Shaw University, N. C. State College for Negroes, N. C. Agricultural and Technical College, and Benedict College. There was, of course, a question of the comparability of the Negro groups with Seashore's white groups, but after due consideration it was decided that these Negro groups should be tested and allowances made later for their relatively lower school advancement in comparison with whites.

A thorough discussion of the various statistical aspects of the results of this testing would take far more space than this report will permit. The results will therefore be

ference in pitch being a half tone. The difficulty progresses until the difference becomes less than 1/100 of a tone. Each listener must decide in each trial whether the second tone is higher or lower than the first tone and mark his score card H or L accordingly. A detailed description of each test is impossible here, but the principle is the same in the others as in the pitch test, except perhaps the consonance test. There the basis of judgment is somewhat different. The listener must decide whether one combination of tones sounds "better" or "worse" than another. Partly because of the controversial nature of consonance and partly because of lack of time, this test was not given to very many Negro subjects. It is worth stating incidentally, however, that the scores of the 100 Negro college students who did take the consonance test gave a distribution practically identical with the Seashore norms for whites on that test.

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Tests and Measurements Department

condensed and presented in the following table. The median score, the score which represents the rank of the "middle" person, is the most convenient basis of comparison here.

TEST	College Students		Eighth Grade		Fifth Grade	
	White	Negro	White	Negro	White	Negro
Pitch ...	.81	75	77	73	67	69
Intensity	.89	88	83	82	74	75
Time ...	.78	73	71	68	64	64
Rhythm	.75	75	70	72	65	66
Memory	.74	68	65	54	50	45

The figures in *italics* indicate the instances in which the Negroes equal or excel the whites. The Negro college median equals the white median for rhythm. In the other tests the Negro college students fall from one to six points below the white college median. These differences are not sufficiently great to have statistical significance, however, so it appears that Negro adults are neither superior nor inferior to white adults in musical talent as measured by the Seashore tests.

The Negro eighth grade median slightly exceeds the white eighth grade median in rhythm, but in the other tests is several points under the white median. Here again the difference between the white and Negroes are insignificant statistically. The rather poor showing made by the Negroes in tonal memory might appear to denote inferiority, but in fairness to the Negro the writer must state that due to lack of opportunities to give second and third trials on this, the most difficult of all the tests, he does not consider the Negro scores on tonal memory so reliable as those on the other tests.

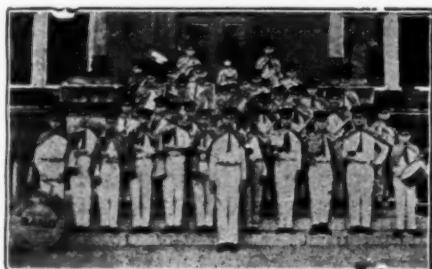
The Negro fifth grade equals or exceeds the white fifth grade in four of the five tests. The superiority is only one or two points, however, and it is necessary to repeat that such a small difference is not significant. Of the three Negro levels, the fifth grade makes relatively the best showing, thus confirming once more the idea that the pre-adolescent Negro child is quite precocious as compared

with the white child. As for the relative standing on the different tests, the Negroes seemed to be at their best in the rhythm test, thus lending support to the theory that rhythm is really their "long suit."

One who is not familiar with all the conditions under which the tests were given to Negroes might take the above data and try to make out a case for the superiority of the whites. But when one considers that a given Negro school grade is less advanced than the same white grade, that crowding and difficult disciplinary conditions sometimes prevailed during testing, and that the majority of the Negroes had only one trial on a test and would have made some slight improvement on retests, it becomes evident that the only fair conclusion to be drawn from the data is that there are no significant differences between whites and Negroes in those basic musical sensibilities measured by the Seashore tests.

It must be borne in mind that the Seashore tests measure only the sensory phases of musical talent. The subject plays a passive rôle. He listens and records his judgments correctly or incorrectly, according to the acuity of his senses. Now, no one will deny that these sensory capacities are the bases of skill in music; but the motor or performance side is also important. Of three persons who have about the same keenness on the sensory side, one may scarcely get started in music because of a lack of certain motivating or inspiring factors in his environment; another may become an excellent amateur musician; and still another, under excellent inspiration and tutelage, may become a renowned performer and composer. Does the Negro surpass the white man in the motor phases of musical talent? This question should not receive an answer until scientific research has pointed the way. Already several tests of motor abilities have been constructed, and others are being devised, so that it is only a matter of time until accurate comparative data will be available for whites and Negroes on the motor side.

(Continued on Page 96)



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turn of the goddess after the banishment of the wicked one.

The Vision of Sir Launfal. A pageant based upon James Russell Lowell's poem, by Dorothy Clark, A.M. and Georgia Lyons Unverzagt.

A Port of Dreams, a dramatic pageant, arranged by Katherine Linder Chapman. It tries to show the newcomers to America as many of them are, curious, expectant, full of hope and courage. The emigration of a Russian toy-maker's daughter, her father and her sweetheart, to America; the voyage, the landing and the life in the new land.

In each pageant detailed description is given of episodes, tableaux, dances, costumes and settings. Scenery sheets, property sheets and music bibliography are included. They should be useful and suggestive for music teachers who find the putting-on of these events a part of their year's work.

HULDAH JANE KENLEY.

* * *

History of Public School Music In the United States.—Edward Bailey Birge. (Oliver Ditson Company.)

A good piece of work has been done for us—a work as thorough, temperate, rich and companionable as the nature of the distinguished and lovable man whose patience wrought and penned it. It is more than a factual history. A great comprehension gives it perspective and balance. Out of the mass of detail the slowly builded continent of public school music emerges, whole and organically unified. One has the impression of gazing on a single picture, not of reviewing a series of snap-shots. And the unification is made without artifice: it is implicit in the mould of the author's mind.

Because of the long interim between issues of the Journal, the reviewer was deprived of the privilege of helping to introduce the book upon its first appearance to the large circle of readers that it deserves. To those who did not participate in welcoming it when copies arrived in Chicago during the National Conference last April this review is especially addressed.

The book is not large, but it is not too much to say that absolutely nothing essential to its purpose is omitted. In 286 pages of reading text, the story, beginning with "the century of colonization" coincident with the century "that saw in Europe the work of Monteverde, Caccini, Scarlatti, Lully, Purcell and the rest," and concluding with the work of the National and Sectional Conferences and the N. E. A. up to the year 1928, is definitively told. It amazes one to think what mountains of material were rejected! Only a rare selective genius could call from the huge mass of patiently studied data the pithy, the illuminating, the richly significant facts and quotations that weld the account into such an animated story as we have here.

I wish there were space in these columns for long quotations from, and specific comment upon, the book. I have read and reread it, from cover to

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cover, and could gladly and deservedly fill the total space given here to reviews with comment on this book alone. I can say now not only that it is a masterfully good book, but that it is solitary in its field and by far the most indispensable of all books for supervisors of public school music and any who wish authoritative information upon, or a vivid picture of, the development of music in our great public educational system.

WILL EARTHART.

* * *

Fundamentals of Musical Art.—Dr. Edward Dickinson, Editor-in-Chief—David Eric Berg, Managing Editor. (The Caxton Institute.)

Twenty attractive little volumes, tastefully bound in dark green fabrikoid and beautifully printed, make up this major work. In scope it is encyclopedic, but in organization of content and in style it is a connected series of essays and treatises. The twentieth volume, which is a glossary of terms and index, gives the value of an encyclopedia to a work that presents its material in far more lively and readable form.

At the risk of exceeding space assignments I quote the titles of the remaining nineteen volumes. 1, Introduction to Music; 2, The Folk Song and Dance; 3, The Art Song and Its Composers; 4, The Growth and Use of Harmony; 5, The Art of Listening; 6, Choral Music and the Oratorio; 7, The Music of the Church; 8, Great Pianists and Composers; 9, The Organ, Composers and Literature; 10, The Violin, Cello and String Quartet; 11, Who's Who in the Orchestra; 12, Early and Classic Symphonies; 13, Beethoven and the Romantic Symphony; 14, Modern Symphonic Forms; 15, Early Italian and French Opera; 16, Modern French and Italian Opera; 17, German and Russian Opera; 18, Modern Tendencies in Music; 19, Music as a Social Force in America and The Science of Practice.

It will be seen that the scope is comprehensive; and the various volumes are written by such well qualified men as George S. Dickinson, of Vassar College (Vol. 4); Sir Paul Dukas, formerly of Imperial Theatre, Petrograd; Gilbert W. Gabriel, formerly of the New York Sun (Vol. 8); Paul Rosenfeld, of The Dial (Vol. 18); Robert Haven Schaufler; Charles S. Skilton, University of Kansas (Vol. 14); Sigmund Spaeth; Paul Stoeving (Vol. 10); Willem van Hoogstraten; Fullerton Waldo (Vol's. 15, 16, 17); Conway Walker (Vol's. 2, 3); David Eric Berg (Vol's. 1, 5, 6, 7, 9, 12, 13). An Advisory Board contains, in addition, such eminent names as Auer, Barrere, Borowski, Gilman, Philip Hale, Dr. T. Tertius Noble, Fritz Reiner, Cyril Scott, Nikolai Sokoloff.

That the composite work of so many hands should exhibit some unevenness is to be expected, but either editorial effort or an almost incredible coincidence has made the whole organic, and has even

given the literary style an astonishing degree of uniformity. Of course the more technical volumes lack some of the color and verve that lightens the style when emotional elements are discussed; but in the main the reader gains the impression that one man, according to subject and as to whether he wrote before or after breakfast, might almost have done the whole work. As seen in this book, David Eric Berg is the animated and vivid teacher; Conway Walker takes his work too seriously to allow touches of humor; George Sherman Dickinson sees broadly and uses a wide and discriminating vocabulary to attain nice perspective; Gilbert W. Gabriel has a noticeably more intimate and easy style of address; Paul Stoeving is the keen musical enthusiast; Dukas is vigorous, glowing and unafraid of humor; Skilton is the able teacher, earnest, expository and careful; Waldo has the journalistic trait of conveying essentials in brief and straightforward terms; Rosenfeld is a notable literary craftsman as well as a mature and philosophic critic; and Schaufler and Spaeth, who collaborated on one volume, are essayists, publicists, and (in a good sense) salesmen of music; but in spite of all these differences, generic uniformity is the more impressive fact.

The work is avowedly aimed to promote widespread appreciation of music by increasing the basis of knowledge and understanding essential to appreciation. It is not, therefore, a profound and esoteric work, addressed to musicians, and some of its features and some portions of its text would probably be questioned by musicians. Instead it is "popular," in the sense that it is designed for that large and intelligent public that chiefly fills our concert halls and supports our music houses, and that wistfully longs to share the keener musical joys that we musicians have the basis for experiencing. It fulfills its purpose admirably. But let me say, in closing, that it transcends that purpose to the extent that, in addition to the lay-public, there is not a musician anywhere who will not find abundant information and helpful reference and enjoyment in this work.

WILL EARTHART.

* * *

Music, A Science and An Art.—John Redfield, Alfred A. Knopf.

"The Scientist Looks at Music" would be an excellent title for this book. An original and incisive mind, rich in knowledge and possessed of wide and versatile interests, lays unreservedly before us its speculations, its shrewd deductions, its beliefs, hopes and rare musical aspirations. I have found it an uncommonly vivid book, as full of suggestion and stimulus at it is of wide-ranging information. It wins instant sympathy, too, because of its entire unreserve and sincerity.

The author was formerly lecturer in physics of music in Columbia University. Most other scientists in this field—all with whose work I am acquainted—have restricted their writings to an ex-

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planation of tones as they now exist and are used in music. To point out imperfection in our tonal material and its forms of organization into scales, chords and orchestrations has been quite beyond their effort. Possibly such reticence was due to the fact that their musical taste discovered no such imperfection; or it may be that they were uncertain of the reliability of their musical culture, in case music, as accepted by musicians, seemed imperfect to them. Mr. Redfield is troubled by no such insensibility or doubt—and has no reason to be. Ample evidence abounds here of his keen musical sensitivity and culture; and so, knowing science as a keen scientist should, and knowing music like an uncommonly good musician, he throws shaft after shaft through the armor of hushed and reverent musical tradition. And he does this as a champion of music. For instance, he says: "There are to-day scores of periodicals devoted to electricity or electrical engineering, but not even one journal devoted to acoustics or acoustical engineering. And yet it is probably true that sound touches human beings as often, and at as many and as vital points daily, as does electricity." And further: "It is the belief of the writer that sound in the form of music is one of the most important of the salutary elements in man's environment."

The range of discussion is large and varied, but at no point does the author's command fail. He would discard the tempered scale, *not* just because it is a scientific anomaly, but because "it is inharmonic and monotonous in tone color." Of the twelve modes that are found in the natural scale he says: "Two of them we do still retain, . . . but the other ten are gone, lost like the ten tribes of Israel. And some of them were so piquant and winsome. . . . The pristine loveliness of Palestrina and his contemporaries . . . is entirely lost when produced in the tempered scale of the piano or organ." He is impatient too, of the imperfections of intonation tolerated on the brass instruments when with six valves they could be played in tune. He is sure that every instrument, even the sacrosanct violin, could be quickly and greatly improved if we made an engineering problem of it, as we do of a dynamo. Indeed, no part of the book is written with greater vigor and is more challenging than "Part Three; The Future of Music," containing such chapters as Harmonic Possibilities; Rhythms of Tomorrow; Improving Orchestral Instruments; Improving the Auditorium; Reforming the Orchestra; etc. Were it scorn for music and musicians because of our lack of scientific knowledge that motivated his criticisms, we should become indignant; but he writes rather as one of us who flays the world because it has permitted scientific thought to neglect music, leaving it to creep and muddle along with only sentiment, tradition and senseless convention for its guides, and at the same time lavish treasures of thought and experimentation upon far less worthy and beautiful things.

The author's style is animated, challenging, at times almost provocative, but never is there a

moment of dullness. The book is amazingly rich in variety, amount and quality of content, and admirable because of its idealism. Much of the scientist, musician, psychologist and philosopher are blended in its pages, and the compound is one to rejoice the jaded appetite of the reader of ordinary books on music.

WILL EARHART.

* * *

The Effects of Music.—Edited by Max Schoen. (Harcourt, Brace and Company.)

Dr. Schoen has not only edited but also contributed to the series of essays which comprise this late addition to the International Library of Psychology, Philosophy and Scientific Method, published by Harcourt, Brace and Company. The remaining authors contributing jointly or individually to the essays in this book are Charles S. Myers, Otto Ortmann, Margaret Floy Washburn, Esther L. Gatewood, George L. Dickinson, Ida H. Hyde, Margaret S. Child, Theodore Mead, A. R. Gilliland, H. D. Moore, June E. Downey, and George E. Knapp. There is further a very valuable Introduction written by Walter VanDyke Bingham, a distinguished psychologist who has himself made well known studies in the psychology of music.

The book is divided into six sections containing

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from one to three chapters each. The sections bear these subjects: "Types of Listeners to Music;" "The Sources of Musical Enjoyment;" "The Mood Effects of Music;" "The Organic Effects of Music;" "The Effects of Repetition and Familiarity;" "The Effects of Music Besides Auditory and Organic." Perhaps these titles suggest what is the truth—namely, that the book is devoted to scientific method and is largely a report of experimental studies. Its strength (to some) and its weakness (to others) are both due to that fact: for some will continue to question the validity of science (which is characteristically quantitative) in such a realm, say, as "The Mood Effects of Music" (mood being qualitative and personal); and others will always be skeptical of statements of subjective experience because to them these appear arbitrary and wholly unprovable. That all human activity and effort must rest first upon assumptions derived from subjective experience and must then guard and correct itself by objective scrutiny, is indeed a truth that seems difficult of acceptance.

However, a decisive merit of the present book is that all the authors are competent musicians as well as good psychologists. Being such, they of course go to great length to prove what anyone with a musician's sensitivity must have known all along: as, e.g., that "in almost every instance there is relation between rhythm and physical effect." On the other hand some very interesting facts appear that might not have been expected: for instance, that "emotions and moods are more often reported as the result of vocal music than of instrumental music;" or that "in the arousal of certain effects, namely, *dignity, rest, and joy*, instrumental music as often or more frequently is the appropriate stimulus." Only a scientist, too, (though this was not of course directly the outcome of one experiment) could have reached the conclusion: "*A psychology of musical enjoyment will be adequate only when we cease to attribute to tonal sources the effects which take their rise in non-tonal fields.*"

It is unfair to quote so little from a book so rich, or, indeed, to review such a book as this briefly at all. It is very full of interest and fruitful of suggestion. Perhaps I enjoyed most of all Dr. Ortman's chapters on "Types of Listeners" and "Non-Auditory Effects of Music;" but even were I sure of this I should ascribe it to personal bias. Certainly there was no chapter in the large book which I did not find enjoyable and provocative of thought.

WILL EARTHART.

* * *

The Beautiful In Music.—Max Schoen, Ph.D. (Kegan Paul, Trench, Trubner & Co., Ltd.)

The solidity and completeness of this little book are due to the rich maturity of the author's aesthetic understanding. Sensitive, keen, contemplative and judicial, he has ranged all provinces of aesthetic musical thought and experimentation and,

as seen in his book, he may now be likened to a returned traveler who comes bearing in his hands treasures from many lands.

The title of the book is likely to leave the reader unprepared for content of the kind that occupies a generous proportion of its pages. Discussions of aesthetic experience, or the feeling of Beauty, are usually addressed to introspective understanding and are called "theoretical"—save the mark!—precisely because they deal wholly with inner testimony; which is precisely the most direct and the only truth there is when dealing with the subjective. Moreover, writings with titles like this usually, if at all, discuss the effects of music other than aesthetic not as though they had intrinsic value but as dependent items in the weighing of the differentialia. Lastly, there may have been a personal factor: I have read with extraordinary pleasure many fine monographs of the more speculative kind by Dr. Schoen and my expectation traveled along the line of this happy experience.

This is not to say that the present book has lesser merit, but only that its merit is of a different kind. Indeed, the difference is in its favor: for the day of experimental study is indubitably here, and so fresh and unique a treatment as this of an endlessly vital question is decidedly stimulating.

The work has a preface which states its purpose in a style that is lucid and sententious. That style is characteristic of the whole book. It is the condensation of a world of thought and reflection. It is an admirable fact, too, that this condensation is made without effort, and leaves the style easy and free. The author himself has come to move easily in this realm of ultimate conclusions, and selects his material with unconscious deftness.

The book has three sections besides the Preface. Part I is entitled "Varieties of Musical Experiences." Its three chapters consider musical experiences as treated, respectively, in empirical literature, in theoretical literature and in experimental literature. Part II, "Varieties of Musical Effects," reviews experimental studies in the "Mood Effects," the "Intellectual Effects," the "Physiological Effects," and "The Sources and Factors of Musical Enjoyment." Part III, "The Beautiful In Music," is a delightfully simple and succinct discussion in the field of aesthetics. In no part of the book is the author's easy maturity of thought more in evidence than in this section.

Throughout the work, except in the third part, the author quotes profusely from other writers. His purpose, apparently, is to crystallize into a brief compendium the essentials of his subject, from both experimental and theoretical standpoints. To do this he gathers without stint and welds into a whole many bright and pregnant excerpts. Modesty and sincerity, not need, lead to this largely quotative method, and he is to be thanked for it. Nevertheless, whether it be due to subject-matter or method, I like best Part III. Here Dr. Schoen condenses volumes of aesthetic thought into conclusions which he states so simply that their large-

ness is, at first reading, almost obscured. For once an atmosphere of profundity and mystery is absent in aesthetic discussion.

WILL EARHART.

* * *

Music As An Educational and Social Asset.—Edwin N. C. Barnes. (Theodore Presser Company.)

This little book by Mr. Barnes is exceedingly encouraging, timely and helpful. Without much sentimentalizing over the values of music, or much abstruse psychological probing after them, he sets them forth in a convinced and convincing way, supporting his position by the citation of many facts and a number of apt quotations from authorities.

The field of discussion is limited to instrumental music. There is an excellent foreword by Dr. Winship—to whom we music supervisors, not less than the educators of our nation in general, owe a great debt of gratitude—which closes: "*Music gives the buoyancy of interest which is an accelerator in all subjects and a retarder in none.*" Buoyancy of interest! Would that more teachers understood that the mind may be lifted to survey, as well as be energized to penetrate!

In the seven chapters that constitute the book, music is considered as a stimulant to morale, a builder of character, and is reviewed in its vocational and avocational aspects, and in its relation to other studies. There is also "A Chapter of Opinion"; and another chapter, "First Steps in Accomplishment," sets forth plans and methods for establishing and maintaining instruction in instrumental music, in a public school, in detail so complete that by itself it constitutes a complete handbook for the supervisor who would inaugurate the practice.

One could comment upon many interesting features, but I would cite as one of the most interesting the results of the investigation Mr. Barnes made in the Washington, D. C. High Schools, of the academic rank of students of instrumental music as compared with that of students who had not entered upon such study. Too few investigations of just this kind have been made, and one so complete as this by Mr. Barnes is a welcome addition.

WILL EARHART.

* * *

Schubert 2. Quartet In D-Minor and Octet A.—Brent Smith. (Oxford University Press).

Like "Tchaikowsky Orchestral Works," reviewed elsewhere in these columns, this is a book of "The Musical Pilgrim" series, edited by Dr. Somervell. The merits that attach to the series as a whole, and upon which the editor is to be felicitated, need not be recapitulated here. They are present, however, in rich measure in this member of the group.

In a very direct and intimate style the author analyzes the two works to which the book is devoted. No attempt is made at a general appraisal of Schubert's work—the subject is too restricted for that—but the detailed study nevertheless casts many a ray that illuminates the larger aspects of Schubert's genius as the author sees it. The book is remarkable for the fidelity with which it thus adheres to its specific task. It may be best characterized by saying that it is "program-note" writing of the most informing kind: yet the analysis never seems over-minute and never grows wearisome, because of the author's sensitive feeling for the most elusive musical effects and because of his unaffected and often eloquent response to them. Speaking of the second section of the second movement of the "Death and the Maiden" quartet, he says: "Personally, if I had to award the title of genius to any composer for two bars of music, I would be inclined to award it to Schubert for the first two bars of this second section. What intensity and what restraint there is in that mournful second bar! No wrenching, aching harmonies! just a faultily written chord of the sixth."

The essays are for the unhurried music-lover who finds time to explore fully a lovely nook or two, while his companions range feverishly over the country-side observing only the high spots that are listed in their musical Baedekers. That is its charm, as it is the characteristic charm of the whole series.

WILL EARHART.

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The Theory and Use of Chords. A Text-Book of Harmony — Gustav Strube.
(Oliver Ditson Company).

The Music Students Library, storehouse of many treasures, is further enriched by this late addition.

Like love, harmony seems to be a subject that is ever new—to those who come under its spell: and as love-sonnets multiply, so will multiply books that try to express to others those elusive and personal feelings that the relations of tones set up in the devotee.

Already I have implied by such cogitations that this is not another arid and pedantic treatise of a type that parched an afflicted world of music students some forty years ago. It seeks to develop on the part of music students the ability to put tones together, one with another—compose them—so that they will make what the heart recognizes as music. And there I almost quoted, for the Preface says: "Harmony analyzed by the head and the eye, rather than by the heart and the ear, is not a desirable artistic or musical aim, because good writing will always remain the expression of sentiment or emotion."

The book is the product of much teaching. Even were this not avowed in the "Dedication" (in which, by the way, Otto Ortmann, mentioned elsewhere in these review columns, is given credit for urging Mr. Strube to publish his method) it would be obvious. Only long experience could give the fine organization of thought and the succinctness of expression that are found here. Every step is taken confidently; nothing essential is omitted; everything that might prove tangential or confusing to the student is omitted. A steadier hand never drove the harmonic craft over its course: or, to change the

figure, we know indubitably that it is the head-teacher that is giving the instruction. Like every pronounced merit, this has possible short-comings. I doubt whether the infinite qualification that should, if the whole truth is to be told, attend any declaration about tonal behavior, can be made in a book so condensed and crisp. Sometimes I wondered if it would not be better to have more musical atmosphere and color at the expense of lucidity and compactness. But I came to the conclusion that it would not, especially if the book were studied under a teacher who, like the author, would enrich and fill out with discursive detail the swift and able drawing.

There are no large unique features of "method," and for this we may all be thankful. The order in which the material is given—principal triads in major and minor, and dominant-seventh, with inversions of all, before subordinate triads are introduced—is interesting, and I think quite right. Keyboard harmony, and harmonization of treble melodies, as well as of basses, also receive full place. In the main, however, the striking features of the book are its clarity, precision and speed, and its adherence to musical truth so far as this can be given without filling volumes in trying to get at the whole truth. These qualities give it large value and should, in particular, make it a favorite book for class teachers.

WILL EARHART.

* * *

Tchaikowsky Orchestral Works—Eric Blom.
(Oxford University Press).

The Musical Pilgrims' library, edited by Dr. Somervell, is as delightful a series of little books as any musician's heart could wish. In their fresh little figured bindings they promise pleasant and friendly discourse: and in their contents the promise is generously kept.

This Tchaikowsky book discusses discriminatively four works selected by editor, publishers and author. The four are Romeo and Juliet, Fantasy—Overture; Piano Concerto No. 1, B-flat minor; Symphony No. 4, F minor; Suite from the Ballet Casse-Noisette. The author states that his original plan included a chapter "on the salient qualities and defects of Tchaikowsky's music." This was omitted because the specific analyses appeared to cover that ground sufficiently.

One may wonder why the four works named, rather than some others, were chosen; but until one has faced the problem as the author and editor were

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obliged to do, he is hardly justified in expressing a difference of opinion. Certainly the works selected represent Tchaikowsky comprehensively and characteristically.

The author writes out of a richly stored mind, a minute familiarity with the music that leaves him free from illusions or prejudices, and with happy precision in his choice of word and phrase. Not that he affects "fine writing." Rather is he vigorous and pungent. He says of the initial motive in the Fourth Symphony that, compared with the opening notes of Beethoven's Fifth Symphony "the more circumstantial knocking at the door of Tchaikowsky's Fate theme is apt to quicken one's breath to an expectant panting rather than to cut it off for an awestruck moment." (I like the aptness of that word circumstantial). And when he characterizes the beginning of the first movement proper as a "fulfillment—greatly short of the prophecy" and says almost bitterly: "The music conveys scarcely more than the private distresses of a ballet girl," he adds: "yet, to infuse so much tragic horror into a dance measure is an achievement scarcely equalled elsewhere in music."

The perspicuity that, in discussing Tchaikowsky, must lead alternately to enthusiasm and vexation is stimulatingly present throughout. I commend the book to your enjoyment—unless you admire Tchaikowsky more unreservedly than you should!

WILL EARHEART.

* * *

The Glenn Glee Club Book For Boys—
Mabelle Glenn and Virginia French.
(Oliver Ditson Company).

In time for inclusion in the music work of the present semester comes this excellent collection.

Fifty part songs comprise the contents. These songs have been thoughtfully chosen and carefully arranged. For a compilation of the kind there is a gratifying proportion of music that is unhackneyed, although, of course, quite a number of old favorites are included. Twenty-one folk songs, in the total of fifty, lend sterling strength to the book. Other numbers of particular merit are two Bach Chorales, "Song of Norway" by Grieg, "Where'er You Walk" by Handel, "Request" by Franz.

The vocal arrangement does not follow the plan which so many recent chorus books for boys have pursued, with the result that we have been led to expect it of all new ones. The selections are variously for two treble and bass, three treble and bass, or four parts—soprano, alto, tenor, and bass. There are also one or two songs in unison, or that depart otherwise from the foregoing types. The vocal ranges in the main are those of first and second soprano, alto and bass, with the first soprano limited usually to the top space of the treble staff; or for four parts, all limited to the ranges that are desirable for immature voices, excepting for an occasional high tenor part written on the bass clef, which could be taken by alto voices.

There is a distinct place for a book cast for the vocal ranges described; and because of the prevailing musical merit of the selections, their freshness, and the fact that they have been wisely chosen with relation to the psychology of the boy singer of Junior High School age, the book deserves wide use.

WILL EARHART.

* * *

The Talisman Overture, and The Black Rose Overture; both composed by Lester Brockton and arranged for band by M. L. Lake.
(Ludwig Music Publishing Co.)

Here are two numbers that should be welcome additions to the library of any school band. They are just the sort of material that will prove useful to a young band which has mastered the playing of marches, and is ready to try its metal on material demanding a more advanced grade of musicianship.

They are not so difficult as are many of the marches usually played by the average band, and the individual players will therefore not be required to master any intricate passages that are technically beyond their capabilities.

They do, however, supply abundant opportunities for the development of style, and will prove an aid to the acquisition of the routine necessary for the proper performance of the higher forms of musical compositions.

The arrangements are excellently done. Mr. Lake has kept the school band and its capabilities well in mind at all times, and nowhere does any part go beyond the capabilities of the young players.

A young band, with ambitions beyond playing solely for parades and football games, will find in these Overtures good material for practise and for public performances.

OTTO MERZ.

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Sundial Sketches—No. 1, Forenoon; No. 2, Afternoon; Composed by Allan Anson and scored for orchestra by Clifford Barnes. (Ludwig Library Edition, Ludwig Music Publishing Co.)

Two numbers of the type commonly known as Caprice or Intermezzo.

There is nothing remarkable or new about these numbers; they are built on a conventional pattern, but they are clean and wholesome music, the scoring for orchestra has been cleverly done with due regard to the limitations of the average school orchestra, and with an intelligent interpretation they will be pleasing and effective numbers for use on any school orchestra program.

OTTO MERZ.

* * *

Marche Noble—Christian Bach, arranged for orchestra by M. L. Lake. (Ludwig Library Edition, Ludwig Music Publishing Co.)

Here is the kind of a number that directors of School Orchestras are looking for. A march that is dignified, serious and forceful; well adapted for the many occasions in a school when the orchestra is expected to play for the entrance of some group of students, such as the graduating class at commencement exercises or occasions of a kindred nature.

The march is very melodious, opening with a vigorous maestoso passage for full orchestra. Following this is a cantalina passage for wood and strings after which there is a return to the opening passage. Next is a Trio for strings followed by an expository passage for full orchestra after which the Trio is repeated by the full orchestra "grandioso." A Da Capo of the first three sections, followed by a short coda brings the march to a close.

The orchestration is sane and effective, and not difficult, and in every way this march should prove a pleasing addition to the repertoire of any orchestra of a little more than elementary ability.

OTTO MERZ.

First Lessons in Violin Playing. Compiled and arranged by Henry Hoare. Book I, Op. 27. (Chicago Educational Music Library.)

Mr. Hoare calls this "A practical elementary course, selected from the works of the great pedagogical writers and arranged to comply with the most modern method of violin instruction."

This describes the book perfectly, and any further explanations on my part would seem superfluous.

The material is carefully graded and can be used in the sequence given by any average student.

The various studies have been given titles, and quite a few of the simpler folk songs have been interspersed with the studies. These features will prove a valuable aid in keeping the pupils interested in their studies.

Mr. Hoare introduces sharps right in the beginning of the book, for the purpose of securing a uniform placing of the fingers on all strings.

This is no new idea, but has been used by many of today's leading teachers, who consider it the most efficient method of securing good intonation and acquiring lefthand technic. I mention this point merely for the benefit of the prospective buyer of this book, who may find this feature desirable or not, depending upon which method he may be in favor of using.

OTTO MERZ.

MUSICAL TALENT AND THE NEGRO

(Continued from Page 81)

Historically speaking, the Negro in America has built his musical reputation on his folk singing. In slavery he found some degree of comfort in his songs. The planters encouraged singing, as a rule, partly because they appreciated its beauty and partly because they realized that they could get more work out of their Negroes if they let them sing. At any rate, singing has become one of the race's strongest points, and this fact has no doubt been largely responsible for the notion that the Negro is naturally endowed with a superior talent for music. If this notion has been proved to be erroneous, as it now appears to have been, nothing is subtracted from the beauty of Negro folk songs or from the possibility of the Negro's achieving future greatness in music. Who knows but that when the Negro race acquires more wealth, leisure, and cultural background, it may be motivated to produce some of the world's greatest musicians?

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